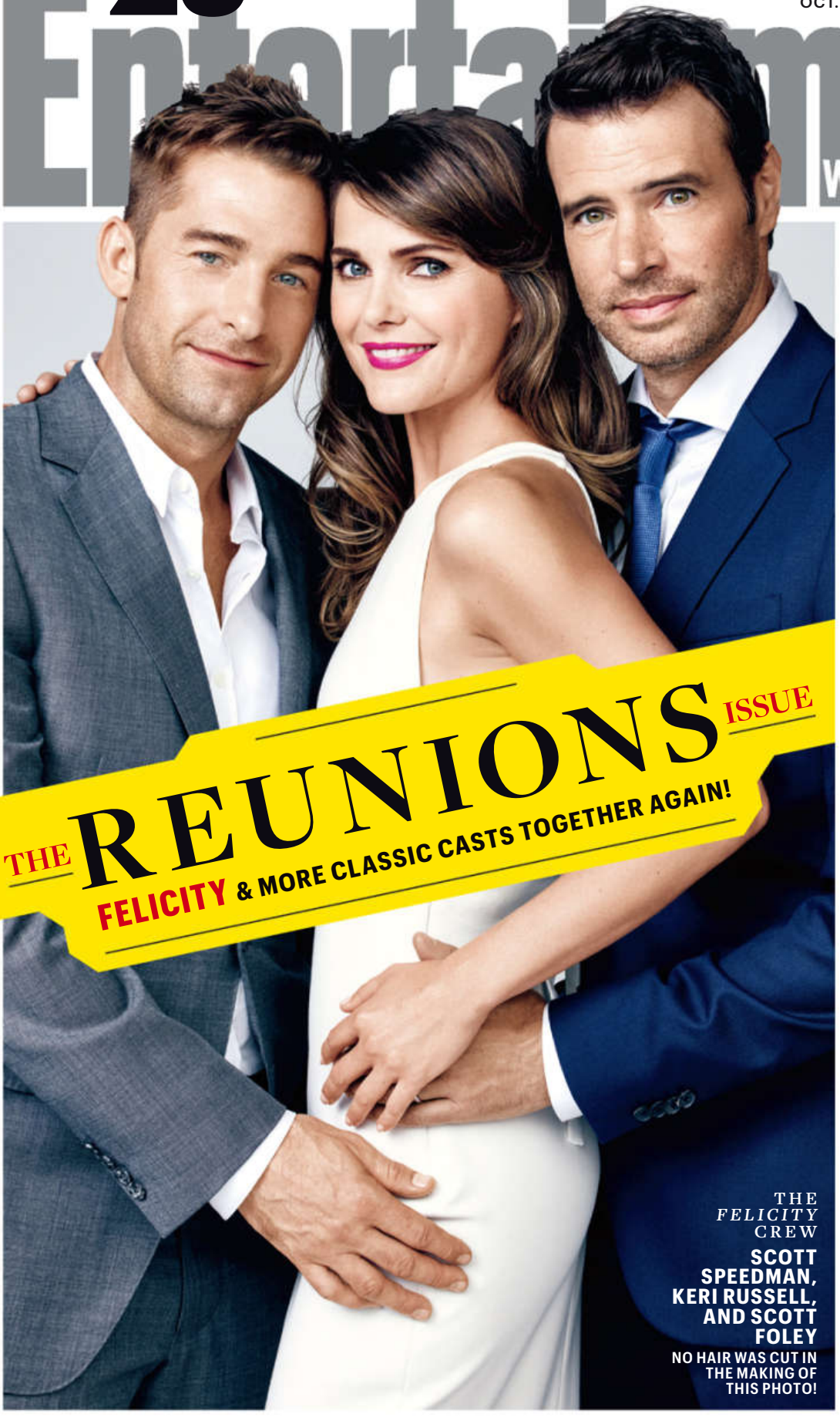
OUR 25TH ANNIVERSARY SPECIAL DOUBLE ISSUE!*

Entertainment WEEKLY

OCT. 16/23, 2015 • #1385/1386



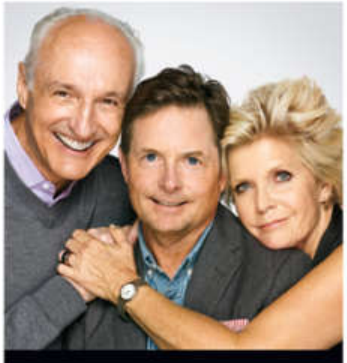
THE REUNIONS ISSUE

FELICITY & MORE CLASSIC CASTS TOGETHER AGAIN!

THE *FELICITY* CREW

SCOTT SPEEDMAN, KERI RUSSELL, AND SCOTT FOLEY

NO HAIR WAS CUT IN THE MAKING OF THIS PHOTO!



FAMILY TIES

THE ROCKY HORROR PICTURE SHOW

BRING IT ON

*WE'RE FINALLY OLD ENOUGH TO RENT A CAR!

MIX THINGS UP
WITHOUT THE MIXER
8% ALC/VOL
REDD'S
WICKED
APPLE
REFRESHINGLY HARD
GREAT BEER
GREAT RESPONSIBILITY

THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ Jesse Plemons, Jean Smart, Kirsten Dunst, and Patrick Wilson

1 TV FARGO

• It's 1979 in the icy South Dakota heartland, and a triple murder has ensnared a family-run crime ring, a bumbling couple, and a young Lou Solverson (Patrick Wilson) in the masterful second installment of the darkly satisfying anthology series. *(FX, Mondays, 10 p.m.)*

BACKGROUND, WILSON: CHRIS LARGE/FX (2); DUNST, PLEMONS, SMART: MATHIAS CLAMER/FX (3)

ILLUSTRATION BY **JOHN RITTER**

The Must List

2 →

3 →

4 →

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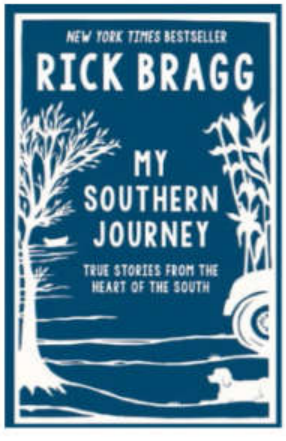

6 →

2 MUSIC
RETROSPECTIVE: THE MUSIC OF MAD MEN

● Mix an old-fashioned and cure your Don Draper withdrawal with tunes from the show's seven seasons, including tracks by Bob Dylan, the Beach Boys, and Nancy Sinatra.

3 MOVIES
BEASTS OF NO NATION

● There's nothing easy about this war drama from Cary Fukunaga (*Sin Nombre*, *True Detective* season 1): The searing portrait of an African child soldier is one of the year's most unforgettable films. *(NR)*

4 MUSIC
FADING FRONTIER, Deerhunter

● Beloved indie eccentric Bradford Cox delivers the most accessible album of his career, enveloping his lilting melodies in a velvety psychedelic haze and turning simple songs like "Living My Life" into bedroom symphonies.

5 BOOKS
MY SOUTHERN JOURNEY, by Rick Bragg

● The Pulitzer Prize-winning author revisits his Alabama roots in this collection of essays, which hilariously explore the quirks of Southern living.

6 COMICS
THE UNBEATABLE SQUIRREL GIRL

● Don't let the charmingly goofy title fool you: Squirrel Girl is a badass, and her book—equal parts action, humor, and female empowerment—is one of the sharpest comics in Marvel's quiver.

DEERHUNTER: RYAN STANG; *THE UNBEATABLE SQUIRREL GIRL*: ERICA HENDERSON/MARVEL

AN HBO® COMEDY SPECIAL

AMY SCHUMER

LIVE AT THE APOLLO

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The Must List

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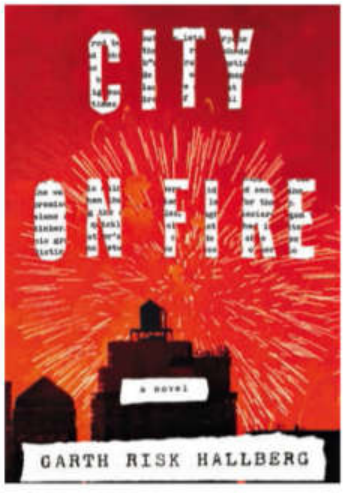
8 →



9 →

10 →

7 MOVIES
ROOM

• Brie Larson and Jacob Tremblay give gut-wrenching performances as a mother and son who've been held captive for years in a windowless shed. *(R)*

8 BOOKS
CITY ON FIRE, by Garth Risk Hallberg

• It's the buzzy debut everyone's talking about, and Hallberg's exquisite prose and layered mystery about 1970s New York socialites and street punks live up to the hype.

9 MUSIC
REVIVAL, Selena Gomez

• "Good for You" was one of summer's best songs, and Gomez now has one of fall's sleekest albums. It's *definitely* good for you.

10 TV
THE AFFAIR

• The tale of infidelity has become a riveting study of consequences thanks to the added perspectives of the spouses. *(Showtime, Sundays, 10 p.m.)*

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Two couples navigate life while fearlessly and hilariously discussing anything and everything you're not supposed to talk about.
FRIDAYS 8:30/7:30c NBC

ROOM: CAITLIN CRONENBERG; GOMEZ: JEFF KRAVITZ/FILMMAGIC.COM; *THE AFFAIR*: MARK SCHAFER/SHOWTIME

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EW
10.16 10.23
2015

EW 25

You can collect all three covers of our reunions by going to ***ew.com/reunions2015***

ON THE COVER

- The cast of *Family Ties* photographed exclusively for EW by Alexei Hay on Sept. 21, 2015, in New York City
- The cast of *Felicity* photographed exclusively for EW by Chris Craymer on Sept. 22, 2015, in New York City
- The cast of *The Rocky Horror Picture Show* photographed exclusively for EW by Art Streiber on Aug. 24, 2015, in Los Angeles
- The cast of *Bring It On* photographed exclusively for EW by Art Streiber on Sept. 29, 2015, in Los Angeles

(COVER) *FAMILY TIES*: MICHAEL GROSS, MICHAEL J. FOX, AND MEREDITH BAXTER; *THE ROCKY HORROR PICTURE SHOW*: TIM CURRY, BARRY BOSTWICK, AND SUSAN SARANDON; *BRING IT ON*: GABRIELLE UNION, KIRSTEN DUNST, JESSE BRADFORD, AND ELIZA DUSHKU; FOR ALL COVER CREDITS, SEE P. 55; (THIS PAGE) STYLIST: PENNY HUNT; HAIR: RENYA XYDIS/ARTIST-GROUP.NET; MAKEUP: NONI SMITH/ARTIST-GROUP.NET; PROP STYLIST: MADELINE MCFARLANE; GRIFFITH'S JUMPSUIT: ESCADA; SHOES: JIMMY CHOO, CHOKER: VERSACE; COLLETTE'S JUMPSUIT: STELLA MCCARTNEY & BELINDA INTERNATIONAL; SHOES: COSMOPOLITAN; NECKLACE: BIJOUX

TONI COLLETTE AND RACHEL GRIFFITHS photographed on Sept. 27, 2015, in Sydney, Australia

FEATURES

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Reunions 2015
EW reunites beloved casts from TV (*Felicity* and *Family Ties*) and film (*Misery*, *Bring It On*, *The Rocky Horror Picture Show*, and *Muriel's Wedding*).

56
EW at 25
We were born the same year as Jennifer Lawrence and *Twin Peaks*, Pearl Jam and *Pretty Woman*. In the quarter century since, we've loved sharing the most thrilling, brilliant, and beautiful in pop culture with you. So we pulled out all the stops for our anniversary.

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PHOTOGRAPH BY **SIMON UPTON**

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Editor's Note

We're 25!
(But We Don't Look a Day Over 23, Right?)

I TURNED 25 shortly after moving to New York City, and to mark my birthday I threw my first "sophisticated" party (Triscuits and wine coolers) and prayed that Eric, a crunchy recent grad from Bard College, would pay me an iota of attention. (Hi, Eric, if you're out there!) EW is celebrating its 25th in a slightly more dignified manner:

- We've rounded up some terrific movie and TV cast reunions this year, lovingly assembled by our senior West Coast editor **Danielle Nussbaum** with the help of news director **Gina McIntyre**. In fact, if you're a fan of The WB TV network circa 1999, I suggest you drop everything you're doing and turn to page 18 immediately.
- Contributing editor **Erik Jackson** led a team that pored over pretty much every back issue of EW to unearth a treasure trove of classic articles and trivia about our 25 years.
- The Shaw Report as well as the former writers of What to Watch are back for guest appearances!
- **Jennie Chang**, our brilliant managing art director who designed the issue, even dug up the font we used in our original issues.

Of course, our anniversary will continue far beyond these pages. Be sure to head over to EW.com for behind-the-scenes video of many of our reunions, as well as amazing photo outtakes. And if you live in the NYC metropolitan area, please stop by our first-ever EW Fest on Saturday, Oct. 24—a day-long celebration of the very best in pop culture, presented by sponsor LG OLED TV. Events include: a discussion with *The X-Files* creator Chris Carter; an appearance by Aziz Ansari, who'll chat about his new Netflix series; and an evening with Tina Fey. Get tickets and more information at *ew.com/ewfest*. If you don't live in the area, you can check out highlights on EW.com or EW Radio on SiriusXM Channel 105.

Most important, though, I wanted to turn this space over to the incredibly talented editors who preceded me, because we all owe them thanks for making EW the brand it is today. I've asked them to recall their favorite and least favorite covers of their tenure; of course, I want to hear about yours, too, so feel free to tweet me @HenryGoldblatt.

Henry

HENRY GOLDBLATT

EW 25

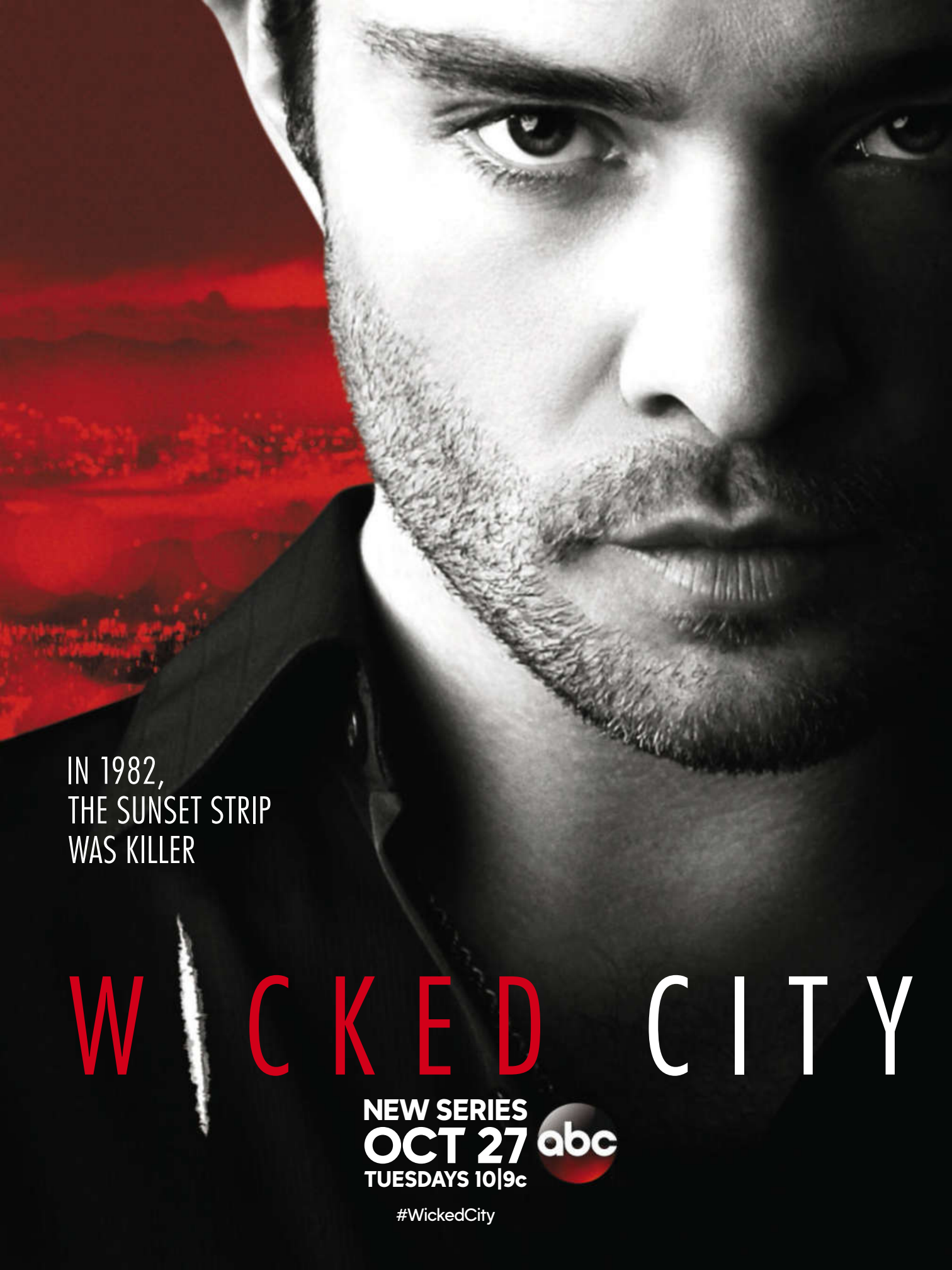
EW'S FORMER EDITORS GRADE THEMSELVES!

JEFF JARVIS
Managing editor, 1990

▲ **Favorite**
K.D. LANG, FEB. 16, 1990
I have reasons to love and hate each of my choices. I have to love issue No. 1 because, of course, it was our first. I'm proud of featuring lang on that cover precisely because she was more talented than known; she set her own path, and so would we. But I'll confess to cringing when I look at that cover framed on my wall. The design of the entire issue was rightly criticized for trying too hard, being too futzy. We then redesigned the whole magazine in record time, by issue No. 15.

▲ **Least favorite**
VIETNAM WAR, FEB. 23, 1990
Our second cover is actually my perverse favorite. It featured

GOLDBLATT: PHOTOGRAPH BY MILLER MOBLEY


IN 1982,
THE SUNSET STRIP
WAS KILLER
WICKED CITY
NEW SERIES
OCT 27
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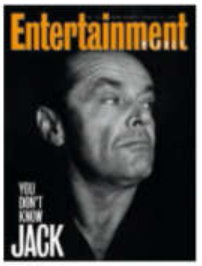
Vietnam War novelist Tim O'Brien. EW was supposed to be a subscription magazine, which was what allowed me to pick such a high-culture cover. But my business colleagues never told me they'd spent a fortune on supermarket distribution, secretly hoping to launch *People Jr.* This issue was about as successful as the war it covered.

JIM SEYMORE
Managing editor, 1990–2002



▲ **Favorite**
JACK NICHOLSON, JAN. 8, 1993
I fought against this cover when it was first proposed because it breaks all the "rules" of cover design. There was no eye contact; it wasn't a full-face portrait and it was black and white instead of color. But at that time the design and art departments had been fighting with me to do these radical covers that were brilliantly designed but impossible to sell. The person who was particularly vehement about this was the art director, Mark Michaelson. We sat there for quite some time trying to write cover lines, but we couldn't think of anything I liked. So we all left for the weekend, and I didn't give it another thought. But Mark apparently sat on a beach and did nothing but think about it. When we came in on Monday, he said, "You Don't Know Jack," and it was perfect. I never forgot that because it was emblematic of the dedication and passion so many people brought to the magazine. The unsung hero of EW's success is Reg Brack (former CEO of Time Inc.)—he had the power to say, "That's it. We're shutting you down." But he believed in us and kept us going during some very desperate times. The fact that we remained alive during those first three years was thanks to Reg.

▲ **Least favorite**
THE CIVIL WAR, OCT. 19, 1990
We had a week in October where we had no cover. We were supposed to close on a Tuesday and this was Friday, and we still didn't have a cover—and there were no prospects. The main thing that was causing a lot of conversation was Ken Burns' series *The Civil War*. So I said, "We're going to do a cover about this PBS show." So how do we do a cover on the Civil War? I sent [senior writer] Tim Appelo down to Antietam or Gettysburg or somewhere and said, "Find the story." He looked at me like I was nuts. And he was right to do so. I asked the music department to whip up something about music during the Civil War, and they came back on Monday and said, "We don't have anything." At any rate, we did do a cover on Ken Burns' *Civil War* in three days, and it was the lowest-selling cover that year. But by God, we did publish that week, so that was a victory.

RICK TETZELI
Managing editor, 2002–09

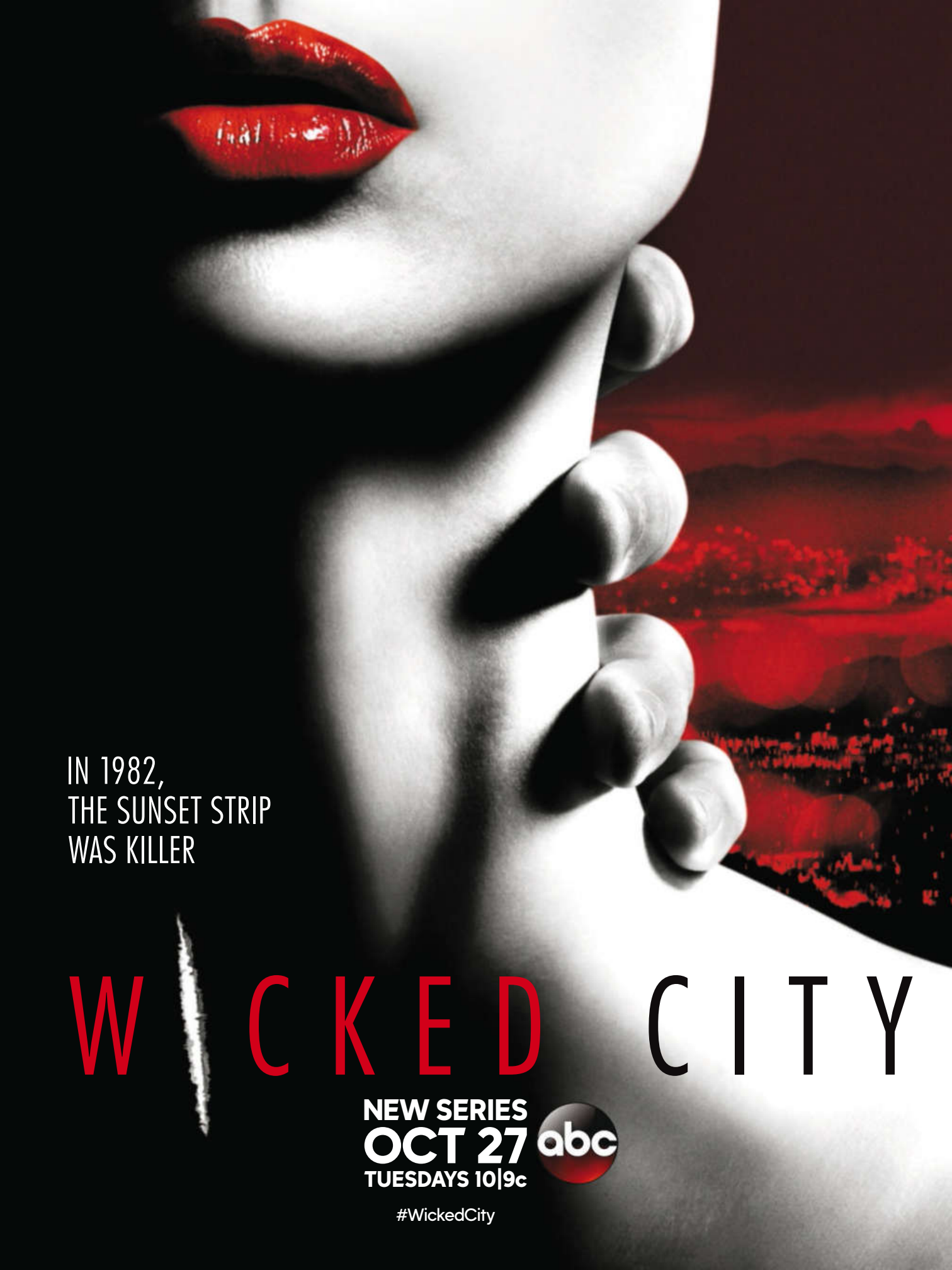
Favorite
THE DIXIE CHICKS, MAY 2, 2003
At certain times, entertainment can speak to the culture at large, and this cover tapped into the widespread anger over George W. Bush's disastrous Iraq adventure. After the Dixie Chicks stated their opposition to that war at a concert in Europe, they were vilified by many—including the U.S. ambassador to England—as unpatriotic. The cover image was a ringing endorsement of their right to speak their minds, and in the end, of course, they were proved right: What their president had done was simply tragic.

▲ **Least favorite**
MILLION DOLLAR BABY, JAN. 28, 2005
My least favorite cover is one of Clint Eastwood and Hilary Swank, done for *Million Dollar Baby*, a movie I loved. It was a failure of imagination on my part. I knew that this would be a difficult pairing for a cover image—as dynamic as they both were in the movie, I didn't have confidence that we would get a great picture in the short window we had for a photo shoot. It's an ugly cover that diminishes the actors instead of conveying to our readers just how taut the movie is.

JESS CAGLE
Editor, 2009–14

▲ **Favorite**
GAY TEENS ON TV, JAN. 28, 2011
It captured an important moment and trend in pop culture, and EW was the first to really explore it—an example of EW doing what EW does best. It was also empowering to young LGBT adults and teens in our audience, so it meant a lot to me on a personal level, too.

▲ **Least favorite**
STARS' WORST MOVIES!, DEC. 2, 2011
Well, it seemed like a good idea at the time. We had actually market-tested this cover several times, and it always tested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through the roof. But ultimately it tanked, of course. Nobody wants to pay to learn about horrible stuff. However, the story itself is hilarious, one of my favorites. I recommend it to everyone (*ew.com/gallery/24-stars-worst-movies*). It just didn't need to be a cover.

MATT BEAN
Editor, 2014–15

▲ **Favorite**
STEPHEN COLBERT, DEC. 19, 2014
Your goal as an editor used to be to turn heads at the newsstand, and during my tenure we gradually came to accept that making a splash in social media mattered just as much, if not more. It's the rare cover where the subject was having as much fun as the photo and edit crew (and, presumably, the reader). This was at a time when Colbert's Comedy Central show was closing, and everyone from *The New Yorker* to *Vanity Fair* was trying to land him. Only EW gave him a chance to live out a lifelong dream, however, clothing the Tolkien fanatic in bona fide *LOTR* gear right down to the One Ring as Gandalf, Bilbo, and Legolas. Celebrities have seen it all, but sometimes only EW can take them places even fame fails to reach.

▲ **Least favorite**
THE REUNIONS ISSUE, NOV. 14/21, 2014
Everyone has a Bill Murray tale, and this is mine: When a family emergency left Dan Aykroyd unable to make our Toronto *Ghostbusters* reunion shoot, Murray barricaded himself in a hotel room above the set while Sigourney Weaver, Ernie Hudson, and an entire cast and crew twiddled their thumbs downstairs. He simply wouldn't go on without Dan. Appeals by Weaver and the cast, Sony Pictures brass, and eventually Ivan Reitman all failed to bring Murray down, and assurances that we'd shoot and include Dan as planned seemed to hold little water. The shoot looked like a massive bust—an expensive one at that. Enter Al Roker, who was there with the *Today* show as part of our partnership to film the reunions. Roker met with Murray and the cast in a stairwell, calmed everyone down, and coaxed Murray to set. The cover looked great, but it almost never happened.

EW FEST 2015
PRESENTED BY LG OLED TV

JOIN US AT OUR FIRST-EVER EW FEST

To mark EW's 25th, we're throwing our dream bash and gathering our favorite stars—and you, of course—to help us celebrate. We've prepped a daylong party on Oct. 24 in New York City packed with screenings, performances, and insights, including a conversation with **Tina Fey** about her upcoming film *Sisters;* details from **Aziz Ansari** on his new Netflix sitcom, *Master of None;* a discussion with authors Holly Black, Maggie Stiefvater, Maureen Johnson, **Nicola Yoon**, and Gayle Forman, moderated by Scholastic's **David Levithan**; and exclusive screenings of series ***Ash vs Evil Dead*** (Starz), *Lucifer* (Fox), and *The Expanse* (Syfy). For more details and to RSVP (and get your tickets!), head to *ew.com/ewfest*.

◀ (Clockwise from top) Bruce Campbell in *Ash vs Evil Dead*, Tina Fey, Nicola Yoon, David Levithan, and Aziz Ansari

LOGO BY MIKEY BURTON; CAMPBELL: MATT KLITSCHER/STARZ; ANSARI: KEVIN MAZUR/WIREIMAGE.COM; FEY: JASON LAVERIS/FILMMAGIC.COM; LEVITHAN: JAKE HAMILTON

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LOGO BY **NON-FORMAT**

FELICiTY

1998 TO 2002

BY — **SARA VILKOMERSON**
PHOTOGRAPHS BY — **CHRIS CRAYMER**

SCOTT SPEEDMAN, KERI RUSSELL, AND SCOTT FOLEY
photographed on Sept. 22, 2015, in New York City

SCOTT SPEEDMAN CAN'T FIND HIS PANTS

The actor gamely traded his clothes for a set of pj's to hop into bed with his *Felicity* costars Keri Russell and Scott Foley. It's the first time the trio have been in the same room since the cult-favorite WB show wrapped in 2002, though you wouldn't guess it from watching them joke around and reminisce. The laughter continues when the actors settle in on a nearby sofa. Speedman—having been unable to locate the bottom half of his outfit—sits down in just a shirt and black boxer briefs. (Note: 1990s dreams really *can* come true!) "Scott Speedman is currently in his underwear," narrates Russell. Foley grins: "Keeping things nice and cool, huh, buddy?" Speedman responds with an unconcerned shrug. Isn't that, like, just soooo Ben Covington? ⁘ Created by J.J. Abrams and Matt Reeves, *Felicity* spun the story of Felicity Porter (Russell), who, on a whim, ditches the premed life her parents planned for her and follows her longtime high school crush, Ben (Speedman), across the country to attend school in New York City. Before we had Team Jacob and Team Edward, there was Felicity's epic love triangle throughout her college years with her RA, earnest and bookish Noel Crane (Foley), and dreamy yet emotionally complicated Ben. The drama ran from 1998 to 2002, capturing a specific late-'90s/early-'00s angst that's carved a permanent place in fans' hearts. "People still come up to me and tell me how much they like *Scandal* and follow that up with 'But I was always Team Ben,'" says Foley. Does the reverse happen to Speedman regarding Team Noel? He gives his best Covington grin. "Nope."

ABOVE
Speedman, Russell, and Foley on *Felicity*

ORIENTATION

Felicity *was co-created by future star directors J.J. Abrams—who wrote the pilot—and Matt Reeves—who helmed it—and a wide net was cast in order to find the show's lead actors.*

RUSSELL Felicity Porter There were so many girls waiting to audition, I was like, "Can I leave?" I got a couple of callbacks and then had a screen test and choked. I'm such a bad auditioner—I'm shy and, like, spaz out. When I walked out, J.J. and Matt chased me down and said, "What happened? You have to come back in—you're too nervous." I was like, "Welcome to *moi*." [*Laughs*] "Welcome to a life of this!" They pulled me into this copy room—because it was The WB, I remember there were all these *Wayans Bros.* posters—and J.J. told me jokes and calmed me down. I still don't think I did amazing, but they let me have the part.

SCOTT SPEEDMAN Ben Covington Yeah, they *let* you have it. It was charity. [*Laughs*] I was in Toronto after dropping out of theater school, and I was sleeping on my mom's couch. Someone sent me the script, and I didn't want to read it. I was in a weird spot in my life—I just didn't want to do a TV show,

FOR ALL CREDITS, SEE PAGE 55

FROM LEFT
Tangi Miller, Jennifer Garner, Foley, Amy Jo Johnson, Russell, Ian Gomez, Greg Grunberg (obscured), and Speedman on *Felicity*

EW AND OF COURSE, WE HAVEN'T HEARD MUCH FROM J.J. ABRAMS SINCE *FELICITY*.
RUSSELL HE'LL GET THE RIGHT THING.
SPEEDMAN YEAH, WHAT'S HE UP TO? POOR GUY. HE'LL LAND ON HIS FEET.
FOLEY HE JUST NEEDS TO FIND ANOTHER TV SHOW. THAT'S ALL HE NEEDS.

as odd as that sounds. This agent called my mom and told her that I had to read it. So I did, and I loved it. Genuinely. It was one of those moments when you read something and it's absolutely right for you at that time in your life. I went down to the video house with a friend who read Felicity's part with me and we made a tape. The next thing I knew I was on a plane.

SCOTT FOLEY Noel Crane I had done the first season of *Dawson's Creek,* and the casting person knew who I was and called me for the Ben role. Then I read for Noel. They called me back in for Ben, and I tested for that part two or three times. They cast me as Ben. I had wardrobe fittings and table readings and everything, and then J.J. and Matt said, "Hey, we found someone we think is a great guy to play Ben." I said, "*I'm* Ben!" They asked if I would be interested in playing Noel instead, and I was so happy to have a job I said, "Of course." Speedman showed up with a safety pin holding his shirt together and I said, "You're right. He's perfect for Ben." [*Laughs*]

SPEEDMAN I remember that first read-through. [*To Foley*] We were smoking outside of Century City and she [*points to Russell*] shows up and I was like, "*That's* Felicity? She's *way* too pretty. She's supposed to be a nerd! This show is *never* going to work." [*Laughs*]

FRESHMAN yEAr

FOLEY Do you guys remember going to [producer] Tony Krantz's house after we shot the pilot?

SPEEDMAN Yes, that's where we watched the pilot, too. I remember being mortified seeing myself. But it was really good—beautiful.

FOLEY I loved it. To this day it's one of my favorite all-time pilots. It's perfect—the pacing of it, the way that Matt shot and lit it. At that time in my life—and even now—I just responded to it.

RUSSELL The show really romanticized New York—college in New York, especially. We'd come to New York on these kamikaze missions to shoot exteriors. [*The show shot in Los Angeles.*] We'd have a suitcase for wardrobe and they'd go: "Put that jacket on! Now this one! Now walk to the subway! Now walk the other way—go, go!"

SPEEDMAN I don't know what it's like on your shows now, but I just remember how long we shot. I've never shot like that since—till three or four in the morning. Remember that?

FOLEY Yeah, that first year on *Felicity* was brutal. It was just us and Amy Jo Johnson [who played Felicity's best friend, Julie] and no one else. [*To Russell*] You were in every scene. But I remember other stuff, like how when Scott first got to L.A. I'd drive him around. I remember breaking up with a girlfriend and living in Keri's apartment for six weeks.

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RUSSELL Really?
FOLEY Yeah, that apartment in the Palisades.
RUSSELL God, I don't remember anything!
FOLEY Remember Amy Jo's dog?
RUSSELL Lucy! [*Laughs*] Is it weird that I remember *that*?
SPEEDMAN I had to go to school. The only way they could get me into the country legally was with a student visa. They rented me an apartment, and I had a car and went to school. I was like a narc—nobody knew why I was there. [*Russell and Foley are whispering and laughing.*] What?
RUSSELL We're just totally laughing at you.
FOLEY You've got no pants on, dude.
SPEEDMAN Then the students found out why I was there and they kicked me out. It was a whole *scandal*. [*Turns to Foley and winks*]
FOLEY Oh, was that wink for *Scandal*? Thanks for that.

SOPHOMORE YEAR

Before the start of the second season, producers asked Russell if she'd consider cutting her hair. The cut set off a frenzy—so much so that the show's declining ratings were blamed partly on Russell's hair. "Felicity's haircut" has become an ingrained pop culture reference—name-checked on shows like 30 Rock, Buffy the Vampire Slayer, *and* Family Guy.

RUSSELL It became such a big press moment. It was weird. Especially for a character who wasn't really known for her looks—it's not like Felicity was some style maven or a fashion plate. I know you guys experienced some level of this—but as a girl, the way you look, it's a big part of it, unfortunately. We have to live with a set of rules that guys generally don't have to deal with as much. [*She turns to Speedman, who is now putting on his shoes, even though he is still sans pants.*] Well, *this* is also a good look.
SPEEDMAN I can't find my pants! I actually don't know where they are.
RUSSELL [The photographer and staff] must have packed them—you better stop them or you're going out like *this* tonight.
SPEEDMAN It's okay.*
FOLEY He'll be fine. You know what? Go out like this and meet some chicks.

GRADUATION

In 2001 the show entered its final season—with episodes involving Felicity time-traveling and remaking many of her choices.

RUSSELL Our ratings weren't good enough. So they brought us back and said, "We're going to end this after a certain amount of episodes." Halfway through, they were like, "Oh, maybe we won't." Rightfully, J.J. and Matt were like, "It's a show about college. You have to have her graduate—whether you pick us up or not, we're going to create a graduation episode. And if you give us more, we'll figure it out later." Hence, the time machine and time travel.
FOLEY Would you guys have done more? If they said, "Hey, we got picked up for another season"? I mean, obviously we would have had to, but could you imagine eight years of *Felicity*?
SPEEDMAN Hmmm, yeah. It could happen.
FOLEY What happens when they get out of college? I just can't imagine it.
RUSSELL It was good that it ended. It's always good to go out on a high note and leave them wanting more.
FOLEY I know we're in the middle of an interview, but I have to go catch a plane soon and I want you to see this. [*He takes out his phone and pulls up the last scene of* Felicity, *a montage from Noel's wedding, as Sarah McLachlan's "I Will Remember You" plays. This was also the very last scene the actors filmed.*]
SPEEDMAN Oh my God. I've never seen this.
FOLEY You haven't seen this, Scotty? It's going to break your heart. [*Winces at himself on screen*] Look at Fat Foley.
RUSSELL You are not fat! Why do I have shaved eyebrows? That was an awkward look. Not good.
SPEEDMAN I think it looked good.
RUSSELL No, it didn't.
SPEEDMAN [*Seeing himself as Ben in a close-up*] What. A. Loser.
FOLEY There's a shot of Speedman in here that wrecks me. Look, there it is! It chokes me up every time. It's so sweet.
SPEEDMAN I was just hungry.
FOLEY No, I know your hungry look. This wasn't that.
RUSSELL Look at how serious you are! So serious.
FOLEY That was 10 seconds before they said, "Cut." I love the way this ends.
RUSSELL Awwww. We were all sobbing.
SPEEDMAN I can't believe I never saw that before. It's *really* good. ◆

UPDATE on THE CAST of FELICITY

KERI RUSSELL
Russell, 39, has appeared in films such as *Waitress*, *Mission: Impossible III*, and last year's *Dawn of the Planet of the Apes*. Currently she stars on FX's *The Americans*. Its fourth season starts in 2016.

SCOTT SPEEDMAN
Since *Felicity*, Speedman, 40, has starred in films like *Underworld*, *The Vow*, *The Strangers*, and *Adoration*. He just shot the TNT pilot *Animal Kingdom* opposite Ellen Barkin.

SCOTT FOLEY
Foley, 43, plays Jake Ballard on ABC's *Scandal*. He is teaming up with fellow *Felicity* alum Greg Grunberg to produce *To Max & Paige*, a relationship comedy in development for Shonda Rhimes' Shondaland.

**Scott Speedman located his pants shortly after this interview.*

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▼ **JAMES CAAN AND KATHY BATES**
photographed on Sept. 12, 2015, in Los Angeles

MISeRY

1990

BY — **KEITH STASKIEWICZ**
PHOTOGRAPHS BY — **AMANDA DEMME**

ABOVE
Caan and Bates

MISERY loves COMPANY.

and Kathy Bates and James Caan sure seem to be enjoying each other's. It's almost hard to get them to stop chatting long enough to take a photo. Twenty-five years ago, the two starred in the snowbound thriller about a novelist convalescing under the too-intensive care of his No. 1 fan. The movie, directed by Rob Reiner and adapted by William Goldman from Stephen King's 1987 novel, won Bates an Oscar, and added the gruesome "hobbling" scene to audiences' mental file of unforgettable movie moments.

It was also essentially a two-hander. With the exception of a few scenes featuring actors like Lauren Bacall and Richard Farnsworth, the movie rests entirely on the shoulders of its two stars, as Annie Wilkes' mania goes from a simmer to a rolling boil. She broke his ankles, and he bashed her head in, but seeing them now, it's clear bygones are bygones. "It was a great experience for me, being my first big film," says Bates. Caan smirks, chiming in, "I just didn't like when you kicked me in the gonads, like, every other day." Well, *most* bygones. "Hey, you asked for it," she says.

ENTERTAINMENT WEEKLY Did you two meet on *Misery*?

KATHY BATES Annie Wilkes Yes, we did.

JAMES CAAN Paul Sheldon We had a very funny situation in that Kathy—as she would, because she had all the stuff to do—liked to rehearse, and I didn't want to rehearse.

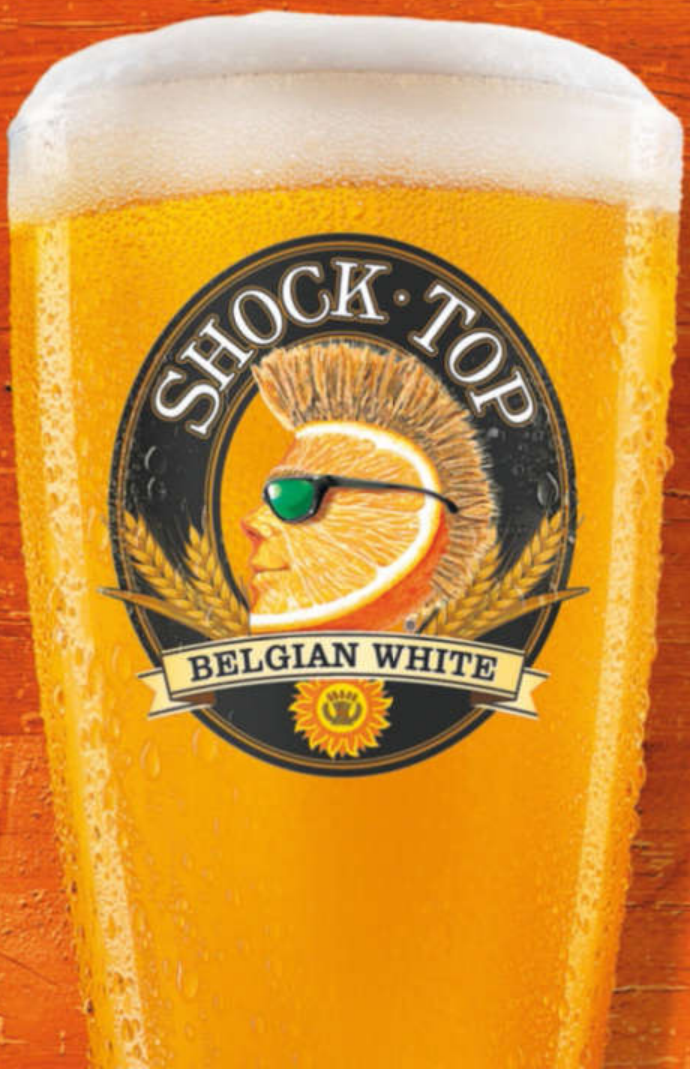
BATES I came from stage. I had just been doing *'night, Mother*, and I had a crush on the camera guy, the camera operator, so anytime Jimmy didn't want to rehearse, I was more than happy.

I imagine seeing her with a sledgehammer brings back a lot of warm memories.

BATES That took a long f---ing time because,

FOR ALL CREDITS, SEE PAGE 55

SPOILER ALERT: I TASTE GREAT.



LIVE LIFE UNFILTERED

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you know, then they didn't have all the CGI stuff.... Your legs were down through the mattress, right?

CAAN No, those were my legs. You hit those legs.

BATES No, I did not.... It had to be pulled at exactly the right time, when I was hitting the ankle, and sometimes the filament would break, and I was like, "Oy." It was crazy.

CAAN Yeah, and because of that, I heard, maybe a hundred thousand times, "How are your legs, Jimmy?"

BATES I decided when I die, it's going to be Kathy "Misery" Bates. You know how they do, in *People* magazine, it'll be "Kathy 'Misery' Bates passed away."

When *Misery* came around, Kathy, you hadn't done a lot of movies, and Jimmy, you were coming off of a hiatus.

BATES I hadn't done anything.

CAAN The hiatus, yeah. I guess that's what it was. I had a bad bout for a little while. I was sitting on top, so of course I wanted to make sure I took care of that.

BATES I mean, this is, like, the worst person to ask to lie in bed.

CAAN I think that was really clever of Rob. He gave me the job even though, you know, I had a bad period there...and I said to Rob, "You've got the most neurotic guy in Hollywood, and putting him in bed for 15 weeks." Every morning, I don't know if you remember, he'd go, "Today, Jimmy, you can get in bed."

BATES Yeah, "Let's do that scene in the bed."... Remember how excited you were when we got to go to the dining room?... We had a great time. It was my first big movie, and so they gave me a trailer of my own, and I went in it and then when I came out I fell off the steps and twisted my ankle.

CAAN It's hard. You know, it's just two of us, pretty much, for 15 weeks.

BATES And the pig.

CAAN And the pig.

BATES The pig fell down the steps. Our set was up high, so you had to go up the steps to get there, and they turned the lights off before she got down, and she fell, and it was hell to get her back up there. Pigs are f---ing smart, man.... She loved doughnuts. There's nothing quite like doughnuts in a pig's breath.

CAAN You know what the funny thing about Bill Goldman, who I think is a genius—you know, if you look at the book, if you read the book, he combed all of the violence out of it.

BATES The fight.

CAAN Oh, the fight. Yeah. Yeah, but I mean in the book, you cut [one of my legs] off. You put the sheriff in the Lawn-Boy.

BATES Yeah. I wanted to run over him with the Lawn-Boy, but Rob said he thought that would be too funny, and he didn't do that. He wanted it to be serious, psychological.... I liked the way it started, at the beginning, because I think the first word you heard that was kind of off was *oogy*. She's going out the door and she said, "Oh, I don't want to make you feel all oogy," and the door closes, and he's like, "Oh, f---. What is that?"

CAAN You dirty bird.

BATES But that's Stephen. I was telling Jimmy, I did, like, a tiny, tiny part on *The Stand*. We were shooting in Utah, and we were talking, and there was a desk there, and he reached in his pocket, pulled out a rubber rat, and threw it at me.

He just recently received the National Medal of Arts.

BATES That is so great. I'm just reading *Mr. Mercedes*.

You did *Dolores Claiborne*, too, after *Misery*.

BATES Yeah. I loved that. Oh, and tell him the story about when Stephen saw the movie.

CAAN We had the screening in Westwood, and he was sitting in the back with Rob. He really never came to any of his movies. He didn't like his movies. He got so into it that... when she comes in at the end, with the tray, it's dead quiet...and you hear, "Watch out. She's got a gun!" And it was Stephen.

That's a perfect endorsement.

CAAN By the way, that was one of the most painful shoots.... Do you remember the shot when you pushed the wheelchair to go back into that glass, and I push myself forward and jump on you, when we get into that fight?... So they said, "Jimmy, you know, you don't have to go too hard, because the real glass is behind it." Of course, I oversold it again, boom, and I went into that glass, and on the wheelchair they had an air gun. And they really fired that sucker, because it had to throw me, you know. But they never put a seat clamp on it, so it slipped out, and it hit me right above the tailbone.

This movie is appropriately titled. You got hurt, you got hurt, the pig got hurt.

CAAN All of God's children got hurt.

BATES When he slammed my head into the floor and started shoving the paper in my mouth, that was bad. When we got through with that, I just went off stage and burst into tears. It was just awful.

CAAN That's the best thing about Kathy, because she's playing this insanely brutal woman—she was like this little prairie flower. She got all upset when it got violent.

BATES F--- you. It hurt.

Did you take any souvenirs from the set?

BATES He's got the typewriter.

CAAN I have the typewriter.

BATES I think I have the sledgehammer. I think.

CAAN You want to trade?

UPDATE on THE CAST of

MISeRY

JAMES CAAN
He's still going strong at 75, having recently starred on such TV series as *Magic City* and *Back in the Game*, as well as in films including the forthcoming small-town thriller *Acre Beyond the Rye*.

KATHY BATES
Bates, 67, can be seen on Ryan Murphy's *American Horror Story: Hotel*. She will also costar opposite Melissa McCarthy in Ben Falcone's upcoming comedy *The Boss*, which opens April 8, 2016.

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Entertainment Weekly EVENTS

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EMMYS PRE-PARTY

September 18, 2015
Los Angeles

Entertainment Weekly kicked off the 67th Emmy Awards with award-winning casts of *Game of Thrones, American Horror Story, Veep, Modern Family, Orange is the New Black* and many more in West Hollywood.

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Guests walked away with premium L'Oréal Paris products and select guests dazzled in Hearts On Fire jewels. MICK kept the party upbeat all night long as stars celebrated TV's biggest night.

CLOCKWISE, FROM TOP LEFT: Trace Lysette (*Transparent*), Danielle Brooks (*Orange is the New Black*), Garcelle Beauvais, Laverne Cox (*Orange is the New Black*), NeNe Leakes, George Kotsiopoulos & Jeannie Mai; Selenis Leyva (*Orange is the New Black*), Anna Chlumsky (*Veep*), Sarah Paulson & Jamie Brewer (*American Horror Story*); Emmy winner Tony Hale (*Veep*); L'Oréal Paris lounge featuring L'Oréal Paris Superstar and Icon products; *The Daily Show* host Trevor Noah; Jesse Tyler Ferguson (*Modern Family*), Padma Lakshmi (*Top Chef*) & Marcia Gay Harden (*Code Black*); Stars of *Fuller House* in the Hearts On Fire photo booth.

PHOTO CREDITS: Larry Busacca; Alberto Rodriguez; Jason Kempin; Dan Wilby

ABOVE
Caan and Bates

> **WHEN I FIRST SAW IT AT, LIKE, A** PRIVATE SCREENING, **I WENT OUT AND I WAS LIKE, 'OH, F---. I'M IN TROUBLE. I HAVE GOTTEN MYSELF OUT ON A LIMB.' CAN YOU SAY** 'OVER THE TOP'?"
> KATHY BATES

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MICHAEL GROSS, MEREDITH BAXTER, TINA YOTHERS, JUSTINE BATEMAN, AND MICHAEL J. FOX
photographed on Sept. 21, 2015, in New York City

1982 TO 1989

FAMILY TIES

BY — **LYNETTE RICE**
PHOTOGRAPHS BY — **ALEXEI HAY**

ABOVE
Bateman, Baxter, Fox, Yothers, and Gross on *Family Ties*

As MaNY POLITIcaLLY MiNDED

readers will probably agree, the Reagan White House had the ability to bust a few guts—which is what made *Family Ties*, the NBC sitcom that aired from 1982 to 1989, so funny and relevant at the same time: It exquisitely reflected our culture's transition from liberal views to widespread conservatism in the '80s. And no one was better at making a buttoned-up Republican likable, even sexy, than Michael J. Fox, whose cocksure Alex P. Keaton was the driving reason the comedy lasted for seven seasons. We asked the five original cast members—Fox, Meredith Baxter, Michael Gross, Justine Bateman, and Tina Yothers—to look back on how a sitcom about a couple of hippie parents and the three children who love them (but struggle to relate) made such an impact on the country, and on their own lives. "People grew up with *Family Ties*," Fox says. "That's a very special relationship I enjoy with people. I was there for a lot of big things in their lives. It's a real privilege to be able to have people associate you with something pleasant and positive."

JUSTINE BATEMAN Mallory Keaton There are comedies that go for the laughs, and there are those that aim even higher. "We were more focused on getting Humanitas awards than Emmys," recalls Bateman, who played dim bulb Mallory. "Think about shows like *All in the Family* and the topics they tackled—we were of that mind. There was an episode where Mallory's uncle makes a pass at her. I don't know if there was anything [the writers] wanted to do that caused the network to say, 'No way.' Because this was when they let showrunners run their shows." The comedy, in fact, focused more on character development than delivering guffaws (though there were plenty at Mallory's expense). "Look at *Eastbound & Down* or *Girls* or *Silicon Valley*," Bateman says, referencing shows bursting with personalities rather than generic gimmicks. "If you cannot interchange the lines and still maintain the comedy, then you've got character development. Something's funny because you *know* that character."

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THE ALL-NEW TACOMA

MICHAEL J. FOX & TRACY POLLAN—THEN AND NOW

Alex P. Keaton had two serious girlfriends while at college on *Family Ties*—Lauren Miller (Courteney Cox) and artist/feminist Ellen Reed, played by Tracy Pollan. But this wasn't where Fox's love affair with Pollan actually began. "We didn't start dating until after she was on the show," says Fox of his wife since 1988. "She came in to audition for *Bright Lights, Big City*. She had been off the show for a few months. I asked how her boyfriend was, and she said they weren't together anymore. So I said, 'If you get the job, can we have lunch?'"

MICHAEL J. FOX Alex P. Keaton It's rare for Hollywood to make a scripted show about a Republican, let alone one that's so appealing. But Fox excelled as Alex P., a lover of Reagan's trickle-down economics and an alien to his lefty parents. "At the time, there was this strange groundswell, and I don't know if we were ahead of it or right in time with it," Fox says. "We kind of found that wave. A lot of Republicans invited me to events and to campaign for them, and I always had to make the distinction between myself and the character. They assumed that was my identity." That said, he did enjoy some perks for playing to the right side of the country. "The Reagan White House asked me several times to come to events and I ended up going to a state dinner in 1986. I went with [then girlfriend] Nancy McKeon. Her family was very Republican so she was excited to go."

MEREDITH BAXTER Elyse Keaton To this day, whenever fans recognize Baxter, they want to know if she stays in touch with her small-screen family and if they were as close in real life. "The fun thing is, we are," she says. "If anyone was on the stage when we were doing our makeup and photography shoot for this reunion issue, they'd have seen how much we were just laughing and hugging each other. There's a lot of affection, a lot of regard." But not every fan encounter makes Baxter want to take a jaunt down memory lane. "I had something horrible happen yesterday," she says. "I went out to test-drive a car with my wife, and the guy who was trying to sell it said, 'You know, I grew up watching you,' which could have been a compliment, but I'm sure he's older than I am. All I could think was 'What do you mean? You're 83! You grew up watching me?!'"

MICHAEL GROSS Steven Keaton *Happy Days* taped right down the studio lot from *Family Ties*, which Gross found appropriate since their comedy pretty much flipped the Ron Howard laugher on its head. "On that show, the parents were old-fashioned and conservative and the kids were having the adventures," he says. "Parents didn't understand the Fonz. [On *Family Ties*,] Steven and Elyse's kids were more conservative. Alex became sort of a Fonzie of the 1980s." Given the show's conceit and willingness to tackle heavy topics, Gross initially scoffed at its generic name. "I thought you could apply this to any family show," he recalls. "Then I realized it was very apt, because no matter how different these kids thought from their parents, no matter how dissimilar they were, there really were things that held them together. This was the family where the kids could have disparate opinions and not be in a my-way-or-the-highway house."

TINA YOTHERS Jennifer Keaton Yothers never really understood all the fuss over Fox. "People would come up to me and say, 'Oh my God, you know Michael J. Fox!' And I'd go, 'Gross, he's my brother and he's, like, gross.' I was a teenager!" she says. "It was an honor to play his sister, but as more fans went nuts over him, I always had the same reaction." When it came time to tape the series finale, in which Alex moves out of the family house to work on Wall Street, Yothers had a very different response. "It was so emotional. We took several takes," she says. "There were so many people there, guest stars from over the years, crew members, directors we hadn't seen in forever. It was this huge farewell." Fortunately, the cast was good about staying in touch—especially Gross. "My dad passed away 10 years ago, and Michael, he's always been my dad. He's an amazing man. It's like we've never been apart." ◆

UPDATE on THE CAST of FAMILY TIES

JUSTINE BATEMAN
Bateman, 49, is studying computer science and management full-time at UCLA.

MEREDITH BAXTER
Baxter, 68, will reunite with Gross to play Mr. and Mrs. Kris Kringle in Lifetime's *Becoming Santa* (working title) this Christmas. She also plays Grandma Joan on MTV's *Finding Carter*.

MICHAEL J. FOX
The 54-year-old actor will revisit his role as defense attorney Louis Canning on this season of CBS' *The Good Wife*.

MICHAEL GROSS
Besides playing Santa opposite Baxter, Gross, 68, reprised his role as Burt Gummer in *Tremors 5: Bloodlines* earlier this month.

TINA YOTHERS
Yothers, 42, is a stay-at-home mother and self-described "dance mom" to two kids, ages 8 and 10.

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ELIZA DUSHKU, JESSE BRADFORD, GABRIELLE UNION, AND KIRSTEN DUNST photographed on Sept. 29, 2015, in Los Angeles

BrING iT ON

2000

BY — **LEAH GREENBLATT**

PHOTOGRAPHS BY — **ART STREIBER**

THeY HAD US AT "AWESOME, OH WoW!

LIKE TOTALLY FREAK ME OUT,

I mean, right on—Toros sure are number one!" And now, the stars of the seminal 2000 teen comedy that launched four sequels, a Broadway musical, and countless rec-room reenactments have come together to put the "Ew" in reunion. So put on your spanky pants, grab your spirit stick, and... Brrrr, is it *cold* in here? There must be something in the atmosphere.

CHEER-ocRacy

KIRSTEN DUNST Torrance Shipman [I was shooting] in Prague, and I remember not turning it down, exactly, but not being super sure about it. I was like, *A cheerleading movie?* It sounded like it could have been just a cheesy teen movie, but what sealed the deal for me was talking to the director, Peyton Reed, on the phone—he was just so smart. I agreed to do it mostly because of Peyton.

ELIZA DUSHKU Missy Pantone I was a tomboy growing up and kind of an anti-cheerleader in real life. But I begrudgingly showed up for the audition, probably a little hungover. There were girls doing flips in the lobby, and I kind of cringed and dodged them and went in, and I guess Peyton just found that hilarious. He asked me if I could do a split, so I got onto the ground into a split, and that was it.

GABRIELLE UNION Isis I actually didn't have to audition. I had done a lot of teen-oriented films—*10 Things I Hate About You*, *She's All That*, *Love & Basketball*—and I had a recurring role on *7th Heaven*.... A lot of those leader-type popular-girl roles, so I think I was on their radar.

JESSE BRADFORD Cliff Pantone I was 20 or 21. You see the words *Cheer Fever* [the original title], and as a dude I was kinda going, "I don't know, is this for me?" But then I met Peyton, and it was so clear to me that he was a smart guy and that he had a vision.

FOR ALL CREDITS, SEE PAGE 55

EW 25

FROM TOP

Dunst and Bradford; Bradford, Union, and Dunst in *Bring It On*

InSpiratiOn LEADERS

UNION At the table read, they asked what I thought would make the character more realistic and relatable. Luckily, the writers and Peyton were super open. There was a line where Isis says [*screeching*] "Whatty what! Meow! My nails are long, sharp, and ready to flash!" It was reminiscent of a bad blaxploitation film. They were kind enough to take that out.

BRADFORD Let the record state that I bought that Clash T-shirt off of eBay, because I was worried that somebody was going to try to put me in a reproduction that was too big or whatever.... But Cliff is probably the most accurate version of the real me that I've ever portrayed on camera.

DUSHKU That fake-dreadlock hairstyle [in the tryouts scene] was my idea. The hardest thing was getting the cheer faces. I was kind of a scowly kid. I'm a perfectionist, so I got the dance moves down, but they had to really teach me to just keep that grin.

DUNST You definitely had to always smile really big. It's like Miss America.

UNION I played soccer, basketball, and track, and nothing can prepare you for what cheerleaders go through. Those rehearsals were some of the lower points in my life—I questioned my very existence. Everything hurt. That's probably why there are a lot of close-ups of me, not wide shots. [*Laughs*]

DUNST I always thought Gabrielle was such a good dancer! Well, she's good at smiling and faking it, then.

aNd...SCENE

BRADFORD I love the toothbrushing scene with Kirsten. It was only an eighth of the page in the script, and it turned into so much more.

UNION My personal favorite? It's probably the spirit-fingers scene, and I'm not even in it. Sparky Polastri. That's freaking comic gold.

BRADFORD I loved Richard's performance. [*Richard Hillman, who played Dunst's two-timing boyfriend, Aaron, passed away in 2009.*]

CLOCKWISE FROM RIGHT
Dushku, Union, Dunst, and Bradford; Union and Dunst; Dushku and Bradford

> **IT SEEMED LIKE FUN WHEN WE WERE MAKING IT. WE WERE JUST HAPPY (A) TO HAVE A JOB, (B) TO BE AWAY FROM HOME AND HOTEL-LIVING FOR THE FIRST TIME, AND (C) REALLY ENJOYING THE PER DIEM."**
> GABRIELLE UNION

He was an interesting dude. He was far more concerned with, like, surfing and meditating and spirituality than being an actor.

UNION Originally, at the end of the movie, Torrance and Isis both end up at UC Berkeley on the same cheerleading squad.

BRADFORD I think it was a studio-mandated follow-up. We had already wrapped, and a couple months later they got me and Gabrielle and Kirsten and Eliza back together to do an ending bit, like, "Oh, look, they made it. Here they are all at college!" So there's some secret footage out there of us in our college vests or whatever.

DUNST You know what scene was really awkward? The one where I am dancing on the bed. Peyton wanted an emotional journey of how I was feeling to this song, but I wasn't listening to any freaking music, and I had to go crazy with the pom-poms. But I love when we're all dancing to "Mickey."

DUSHKU Yes! We got to freestyle. They let us do our hair and makeup however we wanted, and we each got our own verse of the song.

TAILGATING

BRADFORD Did we hook up? Well, there was certainly a degree to which, walking around that set, I felt like a very lucky guy and got to meet a lot of very pretty girls who were interested in talking to me. [*Laughs*]

UNION We were really close to Tijuana, we were away from home, we had money—you know, at the time, a $100 per diem is quite a bit.

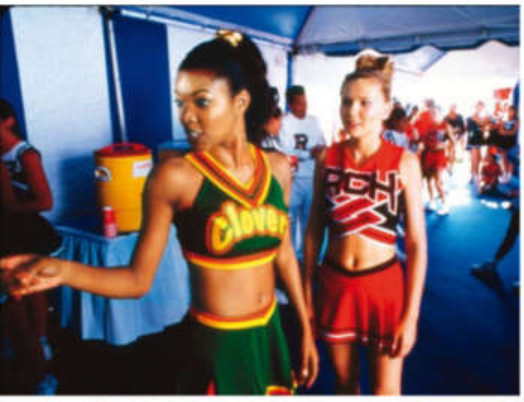
DUSHKU There are some rumors online about our extracurricular activities, but I maintain that I always showed up to work on time. Without having to be yelled at by a producer.

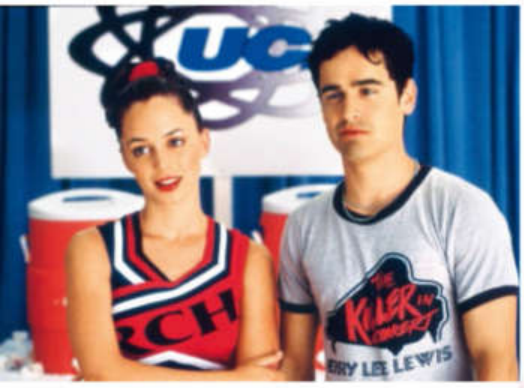
BRADFORD I would love to set the record straight about that, if you want the truth—or maybe the truth with some omissions. First of all, it was Rosarito, not Tijuana. It was me, Eliza, Rini Bell, and this dude Lance, one of the male cheerleaders on the Toros. I'm gonna blur the details of how and why, but needless to say, we got arrested. We had to go in front of a judge—I use that term loosely here—and explain what happened, and he let us go.... They said that one of the producers had to bail us out, but I don't think any of them knew what happened until well after the fact.

DUSHKU Thank God for those little disposable cameras that nobody ever really developed, so we never ended up on TMZ.

UNION First rule of Fight Club, don't talk about Fight Club. There were a lot of adventures, I will say that. [*Laughs*]

DUNST I had no idea everyone was out partying! I was just happy that it was the summer and I didn't have to do schoolwork. I had everyone over to my house and had a pool party once, but my mom was there.





DUSHKU She was a precocious teenager, Kirsten, so she was pretty on it and had a good time keeping up. Even though we were a bit older, she got the humor and madness.

SPIRIT FinGers

DUSHKU When I lived in L.A., wonderful, enthusiastic gay men would come up to me and reenact cheers. Like "That's all right, that's okay, you're gonna pump our gas one day!" People do the middle-finger tattoo smear, which is odd because they're giving me the finger.

UNION I get lines from the spoof—"It's already been *broughten*." I don't remind them that that actually wasn't in our movie.

DUNST That wasn't? [*Laughs*] I thought it was.

UNION I get a lot of Natina [Reed]'s lines: "Let's beat these Buffys down," or "You been touched by an angel, girl," but I don't mind. [*Reed, a.k.a. Isis' fellow Clover Jenelope, died in 2012.*] Even when I'm promoting different movies or my TV show, people still want to talk about *Bring It On*. When I run into Katie Couric, it's the first thing she talks about.

DUNST I had no idea [until the anniversary] that Rihanna was in the second movie [*Ed. note: Actually, the third—2006's* Bring It On: All or Nothing, *starring Hayden Panettiere and Solange Knowles*]. She was a judge at a cheerleading competition. I was like, "Oh, no wonder when I see her around, she's nice to me!" [*Laughs*]

BRADFORD When people come up to me, it's all *Bring It On*—with maybe *Swim Fan* being a close second and *Hackers* after that. I walked into a bar, and some hipster chick went, "I got the door, Tor," which is a Richard Hillman line. And I was like, why would you just say that twice and then walk away? [*Laughs*]

DUNST People want me to do the cheers with them.... And "I'll get the door, Tor"—that's one of my friends' favorites.

POSTGAME

UNION Eliza and I had a good run in our single days. [*Laughs*] Now we forget that people we follow on Instagram, we aren't actually talking to them—it seems you're keeping in touch, really you're just liking their photos.

DUNST You know who I see the most is Lindsay Sloan, who plays Big Red. But whenever I see anyone [from the cast], it's always such a nice community feeling of "Oh, yeah, we got to be a part of something special together."

DUSHKU We had the sense that this was going to be more straight-to-video, so when it was a hit... Opening night we ended up jumping in the pool at Skybar. Total cliché actresses, screaming, "We have a number-one movie!"

UNION We were all kind of new and just so freaking grateful to have a job. The fact that it had so much success and it continues to live on is like the cherry on top. The sundae was just the making of it, the friendships, the adventures, and the wacky high jinks.

BRADFORD I don't know what the studio was worried about, but I think the way that it ended was just right. It is super, super excellent and a really well-crafted film, and I wouldn't change a thing.

DUNST It's a great time capsule. And I think it's rare to be in good comedies—it's a hard thing, and I'm really proud. ◆

UPDATE on THE CAST of

BrING iT ON

KIRSTEN DUNST
Dunst, 33, stars in the second season of *Fargo* on FX (premiering Oct. 12) and will be in the sci-fi drama *Midnight Special* alongside Joel Edgerton, Adam Driver, and Michael Shannon in March 2016.

GABRIELLE UNION
The third season of Union's BET drama *Being Mary Jane* premieres Oct. 20.

The actress, 42, also lends her voice to the Disney TV movie *The Lion Guard: Return of the Roar*, airing Nov. 22, and married her longtime love, NBA star Dwyane Wade, last year.

ELIZA DUSHKU
Dushku, 34, just completed shooting a role in the upcoming final season of Cinemax's *Banshee* and is pursuing a degree at Boston University's College of Communication.

JESSE BRADFORD
The 36-year-old stars opposite Martin Sheen in the crime thriller *Badge of Honor* and will appear in an episode of the Judd Apatow-produced Netflix comedy *Love*, due in 2016.

1975

the ROCkY HORRoR PIcTURE ShOW

BY — **KEITH STASKIEWICZ** PHOTOGRAPHS BY — **ART STREIBER**

BARRY BOSTWICK, PATRICIA QUINN, TIM CURRY, MEAT LOAF, AND SUSAN SARANDON photographed on Aug. 24, 2015, in Los Angeles

IT'S BEEN FOUR DECADES

since the release of *The Rocky Horror Picture Show*, and yet we're somehow still shivering with antici...pation. That's because five of the cult classic's stars—Tim Curry, Susan Sarandon, Barry Bostwick, Patricia Quinn, and Meat Loaf—have reunited for the film's 40th anniversary, a celebration of one of the strangest, sexiest, most addictive movies ever. (Fox Home Entertainment has released a special Blu-ray edition to mark the occasion; it's also streaming on HBO Now and HBO Go.) What's even more amazing is that *Rocky Horror* has been playing continuously for all of those intervening years, screening at midnight showings around the world to serried ranks of fishnet-clad superfans armed with hot dogs, newspapers, and call-and-response interactions for a service at the Church of Dr. Frank-N-Furter. None of these actors could have guessed that their odd, wonderful, no-budget production would have such a long tail, but they're certainly enjoying it. "I'm definitely going to need to get all of your numbers," says Sarandon.

StaGe to SCREEN

Richard O'Brien's madcap exaltation of B-movie camp and sexual fluidity began as a stage phenomenon, mounted first in London, then in L.A. and New York, and featured many of the actors who eventually starred in the film.

TIM CURRY Dr. Frank-N-Furter They asked me to audition for it, and I sang "Tutti Frutti," which was appropriate, really. I started playing [Frank-N-Furter] as a German, then I saw the costume. It was quite diva. I heard a woman on the bus one day saying, in this posh voice, "Are you looking at a new house when retiring or your place in the country?" and I thought, That's it! Almost like the Queen. Well, it was a smash from the moment it opened. It was a tiny theater. There was only 60 seats. And then they brought it over to Los Angeles.

CLOCKWISE FROM LEFT
Quinn, Bostwick, Meat Loaf, Sarandon, and Curry

PATRICIA QUINN Magenta It was really quite a big hit in London. I remember Mick Jagger came to see us, as did a lot of others.

MEAT LOAF Eddie When they called for *Rocky Horror*, I had no idea what it was. All I knew was they wanted me to come to L.A. In the play, I played Eddie as well as Dr. Scott. We went to meet Elvis, who had seen the show, and he said to me, "I hear everyone that has done [Eddie] has only done an impersonation of me and you didn't do that." And I went, "No, there's only one you."

CURRY The show was a big hit at the Roxy theater [in NYC]. Various film companies started circling, and Fox eventually made a proper offer. It made sense to make a movie.
SUSAN SARANDON Janet Barry and I were the only ones that hadn't been involved with the stage show. I had become friends with Tim because I had girlfriends who were in the L.A. stage production. At one point, I just ran in to give him a kiss and say hi and then they went, "Why don't you read for this?" I didn't even know they were casting the movie. So I read and they were like, "Oh my God!" But I said, "Yeah, but I can't sing." I was really embarrassed. So, I thought at some point if I did this that they'd have to give me alcohol, drugs, or something to get me through it, which of course they didn't.
BARRY BOSTWICK Brad I think we were the outsiders, you know, the ones that flew across the pond, the characters coming into the castle. The moment we got off the plane, we were either rehearsing or pre-recording. So we didn't have a lot of time to get to know them, and they didn't have a lot of time to get to know us. It was a hurry-up, low-budget movie and everybody was trying to do their absolute best with no money and just no time, and I think that we were, in some ways, seen as Brad and Janet.

A RoCkY PRODUCTION

In the wise words of Dr. Frank-N-Furter, "It's not easy having a good time." Filming at Bray Studios and the crumbling Oakley Court in the U.K. was not exactly a rosy experience, with the cast and crew fighting tight schedules, cold conditions, and lowered immune systems.
CURRY It was the middle of winter, and when we did the swimming pool scene, Susan got pneumonia. We never heard the last of it.
SARANDON It was cold. It was a difficult shoot, just in terms of the amount of time that there was and the circumstances. Everybody was working under the gun. I mean, in a way, I was the only one that had done a film. Everyone was exhausted and working long hours and then going all the way back an hour to London and then starting all over again. There was no ceiling. It was raining right into the building. I finally had to ask for something, and they got a space heater and put kind of screens around it. And then one day it went up in flames, luckily with nobody in it, and that was the end of that.
BOSTWICK It just caught fire. You tried not to feel the cold even though the rain was coming through the roof. It was like a comedy of errors. [The stunt guy] who rode the motorcycle [around the lab] got hurt because it sort of fell off the ramp as he was going up. Probably the hardest thing to shoot was getting out of the pool in five-inch high heels and having to dance the floor show on a slippery, wet stage. That ain't easy.
SARANDON I had pneumonia for a while and the doctor told me, "You really shouldn't work, but if they can put you in a hot tub in between scenes or something that would be helpful." I was like, "They don't even have hot rooms, let alone a hot tub."

LiP SERVICE

It's hard to think of a more famous pair of lips in cinema history than the ones that open the film singing "Science Fiction/Double Feature."
QUINN I was the lips, and when I came in to do it there wasn't one penny left. So there I was blacked-out, and they had no special

UPDATE on THE CAST of

the ROCkY HORRoR PIcTURE ShOW

SUSAN SARANDON
Sarandon, 69, stars alongside J.K. Simmons in *The Meddler*, which premiered at the Toronto International Film Festival in September.

BARRY BOSTWICK
Bostwick, 70, can most recently be seen in the omnibus scarer *Tales of Halloween*, which hits theaters Oct. 16.

TIM CURRY
Curry, 69, has most recently concentrated on voice work.

MEAT LOAF
Meat Loaf, 68, is currently working on his new album, *Braver Than We Are*, which is slated for release in fall 2016.

PATRICIA QUINN
Quinn, 71, appeared in Rob Zombie's *The Lords of Salem* and will be a guest at a special screening of *RHPS* at Royal Albert Hall on Oct. 27.

FOR ALL CREDITS, SEE PAGE 55

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SMART. FUNNY. FIRST.

CLOCKWISE FROM ABOVE

Curry, Bostwick, and Sarandon; Meat Loaf; and Quinn in *The Rocky Horror Picture Show*

effects to do that, so they just put a piece of cloth over the camera. When I sang, my head moved and my mouth kept going out of frame so they took a light clamp and clamped my head in!

CURRY The original idea was the film would be in black and white until I appeared in the elevator.

SARANDON It was a shame that there wasn't the money to do that because it would've been like *The Wizard of Oz*, and I thought that was such a good idea, but they couldn't afford to do it.

tHe LEGACY

The Rocky Horror Picture Show *wasn't a hit when it was released, but shrewd countermarketing combined with ready-made cult sensibilities turned it into a midnight-movie classic at theaters like the Waverly in Greenwich Village.*

CURRY I was hoping it was going to be a very commercial Warhol movie.

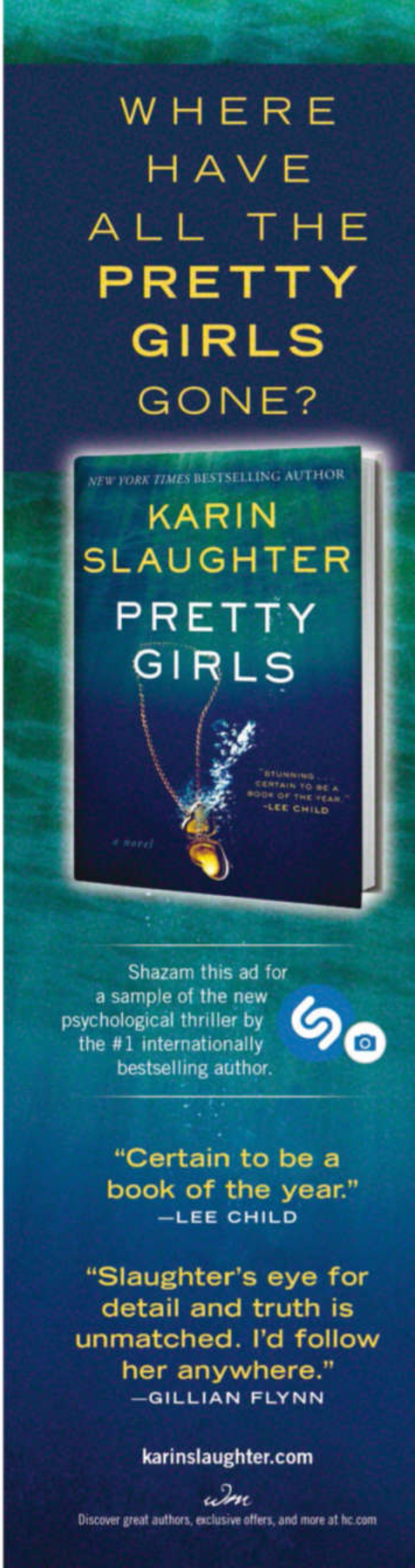
SARANDON I don't think anybody knew what to make of it, and that was the end of it. I never even knew it had opened. It definitely didn't open in New York. And then it slowly started gaining traction as a midnight movie.

CURRY It was odd because in fact I was living in the building behind the Waverly. I did go, and I was thrown out because they thought I was an imposter, not actually me. "Get out of here" is exactly what they said.

QUINN Every generation introduces their children to it. I've been flying around doing conventions and introducing the movie for years, and I'm still amazed at these huge crowds to whom the movie still means so much.

SARANDON Molly Ringwald took me to a screening pretty early on. That was the first time I saw it; I believe it was 8th Street, the whole ritual. I've been back to see it. I brought Natalie Portman and Thora Birch and my daughter when we were doing *Anywhere but Here* in L.A. It's clearly a rite of passage. Lots of times journalists ask me in such a way as though I would be defensive about it, but I'm very proud of being part of it.

BOSTWICK There's something incredibly simple about *Rocky Horror Picture Show* in terms of its color and props and scenes, and I think that's what people respond to: that they can be any character in it if they have the balls to stand up and put those costumes on. ◆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TONI COLLETTE AND RACHEL GRIFFITHS photographed on Sept. 27, 2015, in Sydney, Australia

MuRiEL'S WEDDiNG

1994

BY — **MARC SNETIKER**

PHOTOGRAPHS BY — **SIMON UPTON**

BEFORE ANNA AND ELSA, THERE WAS MURIEL and RHONDA

and no, that's not as crazy as it sounds. "It's taken 21 years to get girl movies back to that notion of subverting the princess' desire for 'the one,'" says Rachel Griffiths, who found stardom as a stridently free spirit in 1994's beloved Australian gambol *Muriel's Wedding*. The film broke the mold of nuptial-focused comedies with its girl-power conclusion: It's friends, not fiancés, who offer the fairy-tale ending. "With the sisterhood of *Frozen*, I can't imagine that *Muriel's Wedding* was not discussed in that room," she continues. "In the end, the only thing that matters is the person who holds your head when you've got cry-face."

Cry-face happens *a lot* in *Muriel's Wedding*, which launched the career of Toni Collette as an unpopular misfit named Muriel who dreams of marriage set to an ABBA soundtrack. Griffiths' Rhonda is the sex-positive party girl who befriends Muriel and teaches her to let it go (sorry), rescuing her from emotional solitude and a life spent chasing an albatross in a white dress. The power of their platonic companionship is among the reasons the film has scaled the heights of Oz's most culturally successful cinematic exports, alongside comedies like *Strictly Ballroom* and *The Adventures of Priscilla, Queen of the Desert*; its rebellion against gender and genre norms only aided its legacy over two decades.

Then–TV director P.J. Hogan pulled inspiration from his own family in charting Muriel Heslop's journey from the fictional hamlet of Porpoise Spit to big-city Sydney life, specifically his sister's tempestuous relationship with their father during their childhood in the New South Wales town of Tweed Heads. (On screen, Australian acting legend Bill Hunter played

FROM LEFT

Collette and Griffiths; Griffiths and Collette in *Muriel's Wedding*

the overbearing patriarch of the Heslop clan, whose abusive barbs eventually prompt Muriel to strike out on her own.) The story veers dramatically, if fluidly, between comedy and tragedy—in one scene, Muriel is hilariously about to lose her virginity when Rhonda suffers an injury that leads to the discovery of a tumor pressing down on her spinal cord. "Tonally, *Muriel's Wedding* defies categorization," Collette says. "It's completely hysterical, but some people find it devastating. It is so dark—completely, profoundly, disturbingly dark—and that really set the bar for me in terms of my taste."

Collette had done only one film before she read for Hogan on the first day of auditions and threw his casting search for a loop. "I'd set aside months to go to little drama clubs around the country and cast the film," Hogan says. "Then Toni comes in on the first day, and she's amazing.... Nobody ever beat Toni." Just 20 at the time, Collette celebrated winning the role by phoning actor Dan Wyllie, who had been cast as Muriel's brother and had appeared in Collette's only other film credit, 1992's *The Efficiency Expert*. Together they set off to add about 40 pounds to her frame. "We both had to put on weight, so we went to Chinatown and had a mini banquet," the actress says, laughing.

Griffiths' path to Rhonda was nearly as charmed. "I had written Rhonda as just like Muriel: awkward, maybe nearsighted, also overweight. Just two peas in a pod," says Hogan. "So when Rachel walks in—tall, willowy, and beautiful—I thought, Well, that's not her. Until she did the scene, and it was obvious to me that she was Rhonda in every way but how I'd imagined her physically."

The actresses enjoyed an instant camaraderie that mirrored Muriel and Rhonda's. "The first day I met Toni in Sydney, she was drinking the largest milkshake—as advised by her nutritionist—and being fattened up like a Thanksgiving turkey," Griffiths says. "We were both unknown and nervous, but there was this moment of a significant stepping onto some kind of adventure."

During the shoot, Collette recalls forging ahead with an air of spontaneity. "To be honest, I don't even know if I could have dissected it at the time. I was a baby, I didn't know what I was doing," she says of her acting choices. "Everything was just an immediate gut response." Production

threw her into the deep end, scheduling one of the film's most dramatic scenes—Muriel's heart-wrenching confrontation with Rhonda in a bridal store—for the first week of shooting. "P.J. would set me up, and I'd get higher and higher and then hit a certain point and just go for it," she says.

But *Muriel's Wedding* isn't all about the cry-face. Amid a catalog of songs from the Swedish band ABBA (which Hogan miraculously snagged free of music-rights fees), the movie's crowning moment—or at least its most jubilant—is Muriel and Rhonda's talent-show dance set to "Waterloo," choreographed by Aussie pro John "Cha Cha" O'Connell. Narratively, it's Muriel and Rhonda's happy revenge against the girls who tormented them; in hindsight, it's a whimsical digression, a GIF-able burst of fun and fashion. The scene took weeks to rehearse but was shot in 10 hours. "My greatest work in *Muriel's Wedding* is when I stand in front of Toni and she moves my hair to find the camera," Griffiths says. (As it turns out, they hadn't rehearsed with wigs.)

A premiere at the Cannes Film Festival in 1994 thrust Collette and Griffiths into a sudden yet extant ether of stardom. "Going to Cannes and having a standing ovation for 15 minutes was terrifying and amazing, and all I did the entire time on stage was just kind of cry," recalls Collette, who was nominated for a Golden Globe for her performance. "I didn't even contemplate the fact that there would be an audience, and I did not have the audacity to expect any kind of career. It was all completely, joltingly unexpected." Griffiths missed Cannes but attended a Sydney premiere, and she remembers locking eyes with Collette across the room at the after-party: "It was almost as if gold dust was falling out of the sky onto the two of us.... I think I knew that night that my life had changed."

"The funniest thing is, I feel like in my life, ABBA follows me," Griffiths continues. "I'll be at Target or the supermarket and ABBA will come on and I kind of always look around and wonder if some reality show is expecting me to break into the dance. I actually think some of it is still there in my body." There's one certain refrain that haunts Collette, too. "Pretty much weekly I get a 'You're *terrible*, Muriel!' which is lovely," Collette laughs. ◆

UPDATE on THE CAST of

MURiEL'S WeDDING

TONI COLLETTE
The actress, 42, has starred in *Little Miss Sunshine*, *The Sixth Sense*, and *Mental*. She'll be back in theaters in the rom-com-dram *Miss You Already* and Christmas-horror send-up *Krampus*.

RACHEL GRIFFITHS
Lauded for her roles in *Hilary and Jackie* and on TV's *Six Feet Under*, Griffiths, 46, will appear on BBC's *Indian Summers* and in the films *The Moon and the Sun* and *Mammal*.

CREDITS

FELICITY
PHOTO SHOOT STYLING: ISE WHITE/FACTORY DOWNTOWN; RUSSELL'S HAIR: BRIAN MAGALLONES/LEONOR GREYL/EXCLUSIVE ARTISTS MANAGEMENT; MAKEUP: TINA TURNBOW/CROSBYCARTERMGMT.COM; FOLEY'S AND SPEEDMAN'S GROOMING: KRISTAN SERAFINO/TRACEYMATTINGLY.COM; MANICURIST: GINA EPPOLITO/GINAILS.COM; SET DESIGN: SHAWN PATRICK ANDERSON/BRIDGE; **NEWSSTAND COVER** SPEEDMAN'S SUIT: SAMUELSOHN; SHIRT: THEORY; RUSSELL'S DRESS: ELIZABETH AND JAMES; FOLEY'S SUIT: THEORY; SHIRT: BRUNELLO CUCINELLI; TIE: NICK GRAHAM; **SUBSCRIBER COVER, PP. 18-19** FOLEY'S AND SPEEDMAN'S PAJAMAS: CALVIN KLEIN; RUSSELL'S PAJAMAS: BED HEAD; **P. 20** EVERETT COLLECTION; **P. 21** FOLEY'S SHIRT: KENNETH COLE; JEANS: 7 FOR ALL MANKIND; RUSSELL'S SHIRT: DIESEL BLACK GOLD; JEANS: BLK DNM; SPEEDMAN'S SHIRT: CALVIN KLEIN; JEANS: VINCE JEANS; **P. 22** THE WB

MISERY
PHOTO SHOOT STYLING: VANESSA SHOKRIAN FOR CELESTINEAGENCY.COM; CAAN'S GROOMING: HELEN ROBERTSON/RENE FURTURER/CELESTINE AGENCY; BATES' HAIR: JONATHAN HANOUSEK/PUREOLOGY/EXCLUSIVE ARTISTS MANAGEMENT; MAKEUP: KRISTEE LIU/LANCOME/TMG-LA; SET DESIGN: WALTER BARNETT/OPUS BEAUTY; **PP. 26–27, 28** CANN'S SHIRT AND SHOES: BANANA REPUBLIC; SWEATER: JAMES PERSE; BATES' CLOTHING: ESKANDER; SHOES: COS; **P. 27** *MISERY*: KOBAL COLLECTION; **P. 30** SUZANNE TENNER/FX; **P. 32** CANN'S SHIRT: BARNEYS NEW YORK; VEST: CLUB MONACO; PANTS: THEORY; BATES' SHAWL: EILEEN FISHER; PANTS: ESKANDER; SHOES: COS

FAMILY TIES
PHOTO SHOOT STYLING: EMMA PRITCHARD/GOLDTEEH & CO.; HAIR: KAJSA SVANBERG/ART-DEPT; MAKEUP: FELIX FISCHER/MATRIX STYLELINK/FACTORY DOWNTOWN; GROOMING: KRISTAN SERAFINO/TRACEY MATTINGLY; PROPS: TOM MCMILLAN/BEDNARK STUDIOS; GROSS' SHIRT: J. HILBURN; JEANS: 7 FOR ALL MANKIND; SWEATER: THOMAS PINK; BOOTS: THURSDAY BOOT CO.; BAXTER'S TOP: THEORY; BATEMAN'S JEANS: URBAN OUTFITTERS; BOOTS: ECOTE; FOX'S SHIRT: J. CREW; BLAZER: BROOKS BROTHERS; SNEAKERS: ALDO; **P. 36** NBC/GETTY IMAGES; **P. 38** *FAMILY TIES*: EVERETT COLLECTION; POLLAN'S JEANS: UNIQLO

BRING IT ON
PHOTO SHOOT STYLING: LAWREN SAMPLE/CROSBY-CARTERMGMT.COM; DUSHKU'S HAIR: GILBERT MUNIZ/CLOUTIERREMIX; MAKEUP: MATTHEW VANLEEUWEN/STARWORKSARTISTS.COM; UNION'S HAIR: LARRY SIMS/GOT2B/TRACEYMATTINGLY.COM; MAKEUP: FIONA STILES/THE WALL GROUP; DUNST'S HAIR: MARK TOWNSEND/DOVE HAIR CARE/STARWORKSARTISTS.COM; MAKEUP: KARA YOSHIMOTO BUA/CHANEL/STARWORKSARTISTS.COM; BRADFORD'S GROOMING: SONIA LEE/BILLY JEALOUSY/EXCLUSIVE ARTISTS MANAGEMENT; MANICURIST: ALLISON BURNS/CROSBYCARTERMGMT.COM; SET DESIGN: NICK TORTORICI/NICKTORTORICI.COM; DUSHKU'S SHIRT: H&M; JEANS: IRO; SHOES: BRIAN ATWOOD; BRADFORD'S SHIRT: KENNETH COLE REACTION; JEANS: AG JEANS; SHOES: CONVERSE; UNION'S JACKET AND BOOTS: IRO; SHIRT: L'AGENCE; JEANS: JOES; DUNST'S OVERALLS: STELLA MCCARTNEY; SHIRT: SUNO; SHOES: N°6; **P. 43** *BRING IT ON*: UNIVERSAL/EVERETT COLLECTION; **P. 45** KEN JACQUES (2)

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PHOTO SHOOT STYLING: LAWREN SAMPLE/CROSBY CARTER MGMT; BOSTWICK'S GROOMING: CHRISTINA GUERRA/DERMALOGICA/CELESTINE AGENCY; QUINN'S HAIR AND MAKEUP: JUANITA LYON/MAC COSMETICS AND ORIBE HAIR CARE/ART DEPARTMENT; CURRY'S AND MEAT LOAF'S GROOMING: HELEN ROBERTSON/RENE FURTURER/CELESTINE AGENCY; SARANDON'S HAIR: GIO CAMPORA/THE WALL GROUP; MAKEUP: AMY NADINE/BEAUTY'S MOST WANTED; SET STYLING: ANTHONY A. ALTOMARE/BUFFALO ART CO.; PRODUCER: ALLISON ELIOFF/SUNNY 16 PRODUCTIONS; **P. 51** CURRY, BOSWICK, AND SARANDON: 20TH CENTURY FOX/KOBAL COLLECTION; QUINN: TWENTIETH CENTURY FOX HOME ENTERTAINMENT; MEATLOAF: EVERETT COLLECTION

MURIEL'S WEDDING
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WHEN WE first MET THEM

BRAD. HALLE. CELINE. KANYE. YOU KNOW THEM BY NAME TODAY, BUT YESTERDAY THEY WERE JUST A FEW OF THE FRESH-FACED UP-AND-COMERS WE CAPTURED ON THE CUSP.

By Amy Wilkinson

Brad Pitt

FIRST APPEARANCE
JUNE 21, 1991

Brad Pitt's first words to us? "I'm a pencil neck." Millions of moviegoers and two Sexiest Man Alive titles since may say otherwise, but a then-25-year-old Pitt was hot off a buzzy turn as hunky outlaw J.D. in *Thelma & Louise* and keen to be taken seriously. "If people are going to be interested in what's popping out of your mouth when it moves, you oughta have something going for you," he said. Curiosity and willingness were two somethings Pitt had going for him early on, recalls photographer **Mojgan B. Azimi**, who snapped this playful, no-frills image in NYC's Central Park. "He seemed to be very young and easygoing," Azimi says. "I didn't have to [direct] every part of his body to do the shot. Some people require that, and other people just offer things." In the case of Pitt, a pencil neck certainly wasn't one of those things.

POP CULTURE TIME MACHINE

BITE-SIZE BITS OF THE BIG HITS, MEGA MISSES, AND BIZARRE PHENOMENA OF THE PAST QUARTER CENTURY.
By Kevin P. Sullivan

1990 **03.20** Madonna strikes a pose, vogues. → **07.13** Pottery is finally seen for the sensual hobby it truly is. → **09.13**

08.11 *Rugrats, The Ren & Stimpy Show,* and *Doug* all premiere on Nickelodeon. Good day. → 11.15 Someone, somewhere is first person to remark that the Prince was hotter when he was the Beast.

Law & Order debuts. Sick days at home will never be the same. **1991** 02.14 The doctor is in. → 07.03 *Terminator 2* makes us cry with a thumbs-up.

MAGAZINE PHOTOGRAPHS BY **MANFRED KOH**

WHEN WE FIRST MET THEM

CLOSE-UP

Halle Berry

Post-Jungle Fever,' this former beauty queen isn't afraid to take on unpretty parts

DON'T BE FOOLED BY **Halle Berry**'s résumé, which reflects the typical evolution of an American bombshell: cheerleader, prom queen, first runner-up for Miss USA 1986. From the looks of it, it seemed only a matter of time before the 23-year-old actress would progress to a starring role in, say, *Spring Break: The Final Chapter*. Instead, Berry, a broadcast journalism major at Cuyahoga Community College in her native Cleveland, made her movie debut as a foul-mouthed crackhead in **Spike Lee**'s *Jungle Fever*. "I wanted to do a film first that would prove that I really am an *actress*," she says, "so I wouldn't get stereotyped right off as just another pretty face." To play a junkie, Berry talked to about 80 recovering addicts and even toured crackhouses with an undercover officer. "It was a real stretch for me," she says. But don't expect her to be typecast now. She'll next play an ambitious downtown club kid in the fall comedy romance *Strictly Business* and an exotic dancer opposite **Bruce Willis** in the Christmas action flick *The Last Boy Scout*. One thing's for sure: This beauty queen is no dope. —*Christopher Heurkuon*

12 AUGUST 30, 1991

PHOTOGRAPH BY DAVID JENSEN

Halle Berry

→ What's the logic behind making your film debut portraying a crackhead? "I wanted to do a film first that would prove that I really am an *actress*, so I wouldn't get stereotyped as just another pretty face," the then 23-year-old explained of her performance in *Jungle Fever*. Twenty-four years and an Oscar later, that approach has paid off, with Berry (photographed here by **David Jensen**) playing a superhero (Storm in the *X-Men* movies), a celebrated actress (Dorothy Dandridge), and a troubled waitress (Leticia in *Monster's Ball*). Take heed, ingenues.

▲
FIRST APPEARANCE
AUG. 30, 1991

NEWS

CLOSE UP

Sarah Jessica Parker

Sarah Jessica Parker, the 25-year-old who play SanDeE" (yes, that's how it's spelled), **Steve Martin** flaky young fling in *L.A. Story*, is well known for her mass of untamed curls. But today the petite Parker—who even nar ages to steal scenes from Martin—has had it straightened and even she doesn't seem to recognize herself. "People ident fy me by my hair," she says, turning her head and watching he locks swing. "For years I held it over my face so they couldn see part of me." That's definitely unlike SanDeE", an unin hibited starlet who punctuates every utterance with a good pirouette, leaving Martin dizzy with middle-aged desire. Bu Parker, who lives with longtime love **Robert Downey Jr**

PHOTOGRAPH BY PHILIP-LORCA DICORCIA

Sarah Jessica Parker

▲
FIRST APPEARANCE
MARCH 1, 1991

1992 **03.20** Moviegoers get very intimate with Sharon Stone. → **DECEMBER** *A Few Good Men* and *Scent of a Woman* mark a big year for courtroom yelling.

(PREVIOUS SPREAD) *GHOST*: PARAMOUNT/EVERETT COLLECTION; *RED DRAGON*; GLEN WILSON; *BEAUTY AND THE BEAST*: BUENA VISTA/EVERETT COLLECTION; (THIS SPREAD) *THE X-FILES*: MICHAEL GRECCO/FOX

Donna Martin

NOTES
is much more modest than her performance suggests. Of her comic sex scenes, she says, "One of the first things I had to do was put Steve's hand on my breast. I thought, 'My hand will be shaking—that's the last thing SunDeE's would do.'"
Ohio-born and Gotham-raised, Parker spent two years on Broadway in the title role of *Annie* and by 17 was the brainy "Beanpole" on CBS' schoolgirl comedy *Square Pegs*. At 22 she returned to TV as a flighty newlywed on NBC's *A Year in the Life*; now she can be seen on ABC's *Equal Justice* as an assistant DA. But while she's quick to defend a TV career ("I'm able to make house payments, buy clothes, eat out, be frivolous"), she counts on her twirl as SunDeE to be her film breakthrough. For that she credits Martin. "Steve allowed me to be so big and broad on screen," she says. "My friends have never seen me like this before." —*Meredith Berkman*
ENTERTAINMENT WEEKLY 9

→ Smack-dab between *Square Pegs* and *Sex and the City* was where we found the 25-year-old Parker in 1991, fresh off a turn opposite Steve Martin in *L.A. Story*. Photographed by **Philip-Lorca diCorcia** (whose works now hang in the Guggenheim and the Museum of Modern Art), Parker showed a version of herself we had thus far rarely seen: Her curly locks were straightened. "People identify me by my hair," she said. "For years I held it over my face so they couldn't see part of me." Whatever the hairdo, we're glad Parker's no longer hiding.

1993 **05.04** *Angels in America* hits Broadway, proves that an epic play about AIDS, pill-popping, and Mormons can be a smash. **06.11** *Jurassic Park* shows how dumb of an idea a dinosaur theme park is, 22 years before *Jurassic World*. → **09.10** The truth is out there, and so is a really, really good show. → Three-fifths of One Direction's original lineup are born. →

NEWS & NOTES
CLOSE-UP
Celine Dion
WHEN FRENCH-CANADIAN singer **Celine Dion** speaks, her hands supply the punctuation. Discussing her several *Tonight Show* appearances, she throws her hands forward: "Even for an American performer, it's great to do **Johnny Carson**," she enthuses. The hands shoot heavenward. "But for a Quebec artist, it's incredible!" So's her success. Since Dion, the youngest of 14 children, began performing at her parents' suburban Montreal restaurant-bar at 12, she has released nine albums in French—all of them gold, and five of them platinum, in Canada. Now Dion, 22, seems ready to collect American precious metal, too. "Where Does My Heart Beat Now," the single from her new album, *Unison*, has risen into the Top 20. For one who only began to speak English three years ago, after a quick Berlitz course, Dion belts out her new language flawlessly in glossy, mainstream pop songs. "I want to be known as much as possible," she says, her hands pressed between her knees. "I want people to know me *everywhere*." —*Ron Givens*
ENTERTAINMENT WEEKLY 9

Celine Dion

▲ *FIRST APPEARANCE* FEB. 1, 1991

→ Six years before her heart would go on, the 22-year-old French-Canadian songstress was already hoping for titanic success. "I want people to know me *everywhere*," she told EW, posing for photographer **Pat Habron** in stonewashed jeans and her "most expensive little looking-like-Chanel jacket." More than two decades later, does Dion think she's accomplished that goal? "I only had that as a dream then," she says, "but today I have a family, a husband, and wonderful kids, so I have accomplished something even better."

WHEN WE FIRST MET THEM

Natalie Portman

▶

FIRST APPEARANCE
JUNE 28/JULY 5, 1996

We didn't dub the then-15-year-old Portman "Precocious Cool" for nothing. "I'd do a kids' movie if it was realistic, but those hunky-dory tales are stupid sometimes," she told us in 1996. Portman's mix of maturity and naïveté—already seen in films such as *Beautiful Girls* and *The Professional*—resonated with photographer **Karina Taira**. "On screen she had a strength that was mesmerizing, which was such a contrast to the innocence she had. [She was] such a Bambi."

NATALIE
PORTMAN
She's undeniably smart—and innocently sexy. So don't call 15 that awkward age. With three roles for top-drawer directors coming up, this teen's performing well beyond her years.
COOL + PRECOCIOUS

Kanye West

▶

FIRST APPEARANCE
FEB. 27, 2004

Truth in reporting: This feature (photographed by **Phil Knott**) was technically West's *second* appearance in the magazine. The then 26-year-old first got ink as an "It Producer" on our 2003 It List. But "Too Cool for School" was where Kanye the Solo Artist made his debut, on the heels of 2004's *The College Dropout*. West's "I'mma let you finish" approach to the industry was already evident, as he promised: "I'll no longer allow radio or the media to dictate to fans."

too Cool for School
Kanye West's inventive debut album, 'The College Dropout,' moves him to the head of the hip-hop class. Surprisingly, the man behind "Slow Jamz" has more on his mind than getting your pants off. by Neil Drumming

1994 **08.25** *My So-Called Life* begins its short so-called run. → **10.14** People who don't live in France learn what a Royale With Cheese is. →

PULP FICTION: MIRAMAX/PHOTOFEST

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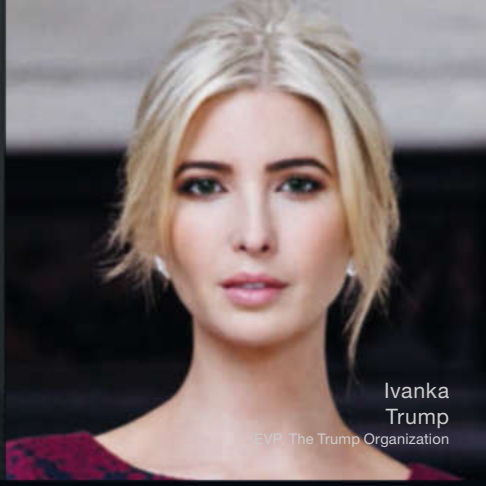

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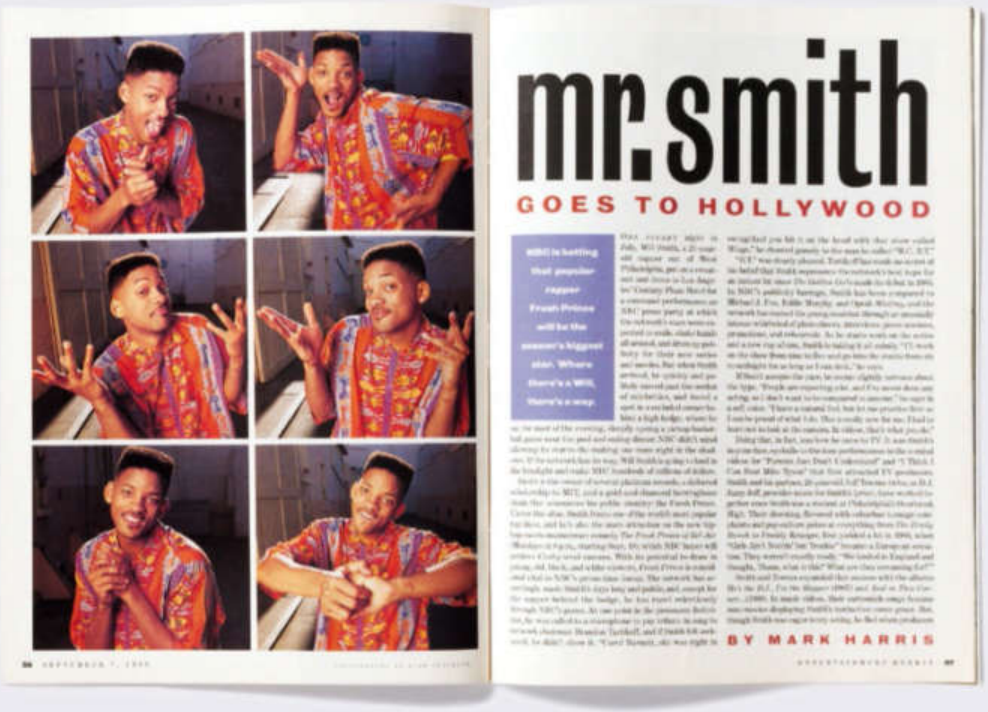
WHAT RULED THE BOX OFFICE

Home Alone 1990 • Terminator 2: Judgment Day 1991 • Aladdin 1992 • Jurassic Park 1993 • Forrest Gump 1994 • Toy Story 1995 • Independence Day 1996 • Titanic 1997 • Saving Private Ryan 1998 • Star Wars: Episode I—The Phantom Menace 1999 • How the Grinch Stole Christmas 2000 • Harry Potter and the Sorcerer's Stone 2001 • Spider-Man 2002 • The Lord of the Rings: The Return of the King 2003 • Shrek 2 2004 • Star Wars: Episode III—Revenge of the Sith 2005 • Pirates of the Caribbean: Dead Man's Chest 2006 • Spider-Man 3 2007 • The Dark Knight 2008 • Avatar 2009 • Toy Story 3 2010 • Harry Potter and the Deathly Hallows—Part 2 2011 • The Avengers 2012 • The Hunger Games: Catching Fire 2013 • American Sniper 2014 • Jurassic World 2015 *(projected champ)*



mr. smith

GOES TO HOLLYWOOD

Will is betting that popular rapper Fresh Prince will be the season's biggest star. Where there's a Will, there's a way.

BY MARK HARRIS

Will Smith

FIRST APPEARANCE
SEPT. 7, 1990

Thanks to hits like "Parents Just Don't Understand," we already knew him as the Fresh Prince, rapper from West Philadelphia, born and raised. But we were just getting acquainted with Will Smith, promising young thespian, ahead of his NBC sitcom *The Fresh Prince of Bel-Air*. Photographer **Alan Levenson** snapped the then 21-year-old and recalls, "Some people you can tell right in the beginning... he's going to do a lot of great things. This was not a flash in the pan."

SANDRA BULLOCK

AS 'SPEED' ROLLS ON AND MILLION-DOLLAR OFFERS ROLL IN, THE CAREER OF THE BEST BUS DRIVER IN MOVIES SHIFTS INTO...

BY BENJAMIN SVETKEY

VERDRIVE

Sandra Bullock

FIRST APPEARANCE
JULY 22, 1994

Monster-truck tires are surprisingly hard to come by in L.A. And so it was that 28-year-old breakout Sandra Bullock sat atop a freshly painted, still-wet hunk of rubber procured last-minute for her first EW shoot. A smudgy bottom was just one of the *Speed* bumps Bullock gamely endured. "We [also] put goggles on her and sprayed her face with dirt," recalls photographer **James White**. Yet, much like her onscreen alter-ego Annie, Bullock kept her cool. "She was very charming, very funny," adds White.

1995 **11.03** *Mr. Show* debuts, way ahead of its time. → **11.17** Pierce Brosnan becomes the fifth James Bond and 1,000th actor to kill Sean Bean. →

COVERS BY THE NUMBERS

89 COSTUMED SUPERHEROES

24 COSTUMED SUPERVILLAINS

50 BLACK TURTLENECKS

109 OSCAR *STATUES*

4 PRAYER HANDS

23 COWBOY HATS

3 SETS OF HORNS

Exclusive First Look!
LEX LUTHOR in BATMAN v SUPERMAN
Entertainment WEEKLY
Julia
Louis-Dreyfus
Mmm...Delicious!
HOW THE VEEP STAR HAS BECOME THE GREATEST COMEDIC ACTRESS OF OUR TIME
12 THINGS YOU NEVER KNEW ABOUT HARRY POTTER

VS.

25 SHIRTLESS DUDES

07 SHIRTLESS BABES

SOME FAVORITE FACES

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SAMUEL L. JACKSON	10
SANDRA BULLOCK	9
TOM CRUISE	8
REESE WITHERSPOON	8
MICHELLE PFEIFFER	7
JOHN TRAVOLTA	7
YASMINE BLEETH	2

1 ALL TEXT AND NO IMAGE

1

FRANCHI

THE HUNGER GAMES

STAR WARS

1996 Summer *Independence Day* rakes in more than *Twister*. Bill Pullman fans finally stick it to Bill Paxton fans. → **08.28** Al Gore does the "Macarena." You had to be there.

10 GUYS IN WET SHIRTS

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BIRTHDAY SUITS

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16 REAL-LIFE COUPLES

Some lasted, some didn't...but they all looked great!

SE FREAK-OUT

THE LORD OF THE RINGS / THE HOBBIT

HARRY POTTER

27 VAMPIRES

WHAT OVERKILL?

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LOST	20
THE X-FILES	10

1997 04.15 Hanson drop "MMMBop," forget to add actual words to the chorus. → 08.13 *South Park* becomes a cartoon sensation for adults...and unsupervised children. → 11.13 Broadway musical *The Lion King* begins its run. It will outlive us all. → 12.19 *Titanic* starts a remarkable 15-week streak at #1 at the box office. The ticket sales go on and on.

Compiled by Danielle Zhu

EW 25 They Sai

WE SCOURED THE EW ARCHIVES TO FIND THE MOST SCINTILLATING, SCANDALOUS, AND

"SEVEN YEARS OF TRYING TO FIND

"WORST CASE, IN A CEMETERY. BEST CASE, A MULTIMILLIONAIRE."

—TUPAC SHAKUR *on his destiny 1994*

"I'M GONNA KICK

"THEY USED TO SAY 35 WAS A WOMAN'S SEXUAL PRIME. LIST

"AS AN ACTOR, YOU'RE AN EMOTIONAL PROSTITUTE—YOU GET CAUGHT WITH

"YOU WANT TO HEAR MY NEW CAREER AND DATING PHILOSOPHY? WHEN I FIND SOMEONE WHO FASCINATES ME AS MUCH AS MY CAREER, I'M GONNA GO FOR IT."

—TAYLOR SWIFT *2008*

"AS AN ACTRESS, I HAVE ONE RU

"I THINK THAT TO SAY I'M A GREAT MANIPULATOR, THAT I HAVE GREAT MARKETING

"I THINK THE WOMEN IN GOODFELLAS *AND* RAGING BULL *ARE VERY STRONG. BUT THEY'RE NOT IN THE RING. I HAVE TO BE TRUE TO THE SOCIETY IN WHICH A STORY OPERATES. I DON'T THINK*

"I LOVE KARATE, IT'S LIKE A BIBLE TO ME. BUT

"I CAN'T GIVE A S--- ABOUT SOME LADY IN BOISE WHO THINKS I MADE THE BIGGEST MISTAKE OF MY LIFE.... THIS IS MY LIFE; I

1998 **06.05** That movie that's actually secretly based on your life, *The Truman Show*, opens. → **09** *Harry Potter and the Sorcerer's Stone* is published in the U.S. A friendly reminder:

d What?!?

FLAT-OUT SILLY SOUND BITES CELEBRITIES HAVE GIVEN US OVER THE YEARS. *Compiled by Tina Jordan*

MY SISTER IS ENOUGH ALREADY."

—DAVID DUCHOVNY *2000*

"IF YOU DON'T HAVE ANYTHING PARTICULARLY GREAT TO SAY, WHY SAY ANYTHING?"

—ANJELICA HUSTON ***on ex-boyfriend Jack Nicholson*** *1991*

JAY LENO'S ASS."

—ARSENIO HALL *1992*

EN, 40 IS WHEN IT REALLY STARTS TO GET GOOD. OH, HONEY!"

—CYBILL SHEPHERD *1995*

YOUR PANTS DOWN."

—MEL GIBSON *1990*

"MASTURBATING. I STILL FIND THAT AN UNBELIEVABLY GOOD PASTIME."

—JAMIE LEE CURTIS ***on her hobbies*** *1994*

"I GOT ONE OF THE MOST FANTASTIC MINDS IN THE WORLD. I BELIEVE GOD GIVES ME THIS. HE GIVES ME EXTRA MIND."

—JAMES BROWN *1991*

LE FOR MYSELF: F--- THE RULES."

—GINA GERSHON *1996*

SAVVY, IS ULTIMATELY AN INSULT, BECAUSE IT UNDERMINES MY POWER AS AN ARTIST."

—MADONNA *1991*

IT'S RIGHT TO OVERBALANCE IT JUST TO BE POLITICALLY CORRECT."

—MARTIN SCORSESE *1991*

"WE DON'T FEEL COMFORTABLE DISCUSSING WHAT WE DO IN BED AT MIDNIGHT—EVEN THOUGH IT IS PRETTY DAMN GOOD."

—NICOLE KIDMAN *1995*

DEEP INSIDE I'M SO...I MEAN, I'M SO SENSITIVE."

—JEAN-CLAUDE VAN DAMME *1991*

GET TO DO IT ONE TIME."

—JULIA ROBERTS *1991*

"TO ME, GENIUS IS THE GUY WHO INVENTED THE POLIO VACCINE, [NOT] A GUY ON THE RADIO SAYING THE WORD *VAGINA*."

—HOWARD STERN *1993*

It's Wing-gar-dium Levi-o-sa, make the *gar* nice and long. → **10.19** Cher's hit single "Believe" introduces most of the world to the wonders and horrors of Auto-Tune. →

"DOESN'T EVERYBODY THINK THEY'RE

"MOVIES ARE THIS KIND OF FRANKENSTEIN MONSTER OF ART. THEY'RE MADE OUT OF LITTLE DEAD PIECES. YOU SEW THE

"THEY'RE JUST LITTLE FAIRY STORIES, REA

"IT'S EASY TO TAKE YOUR CLOTHES OFF. SOMETIMES IT'

"I'D SAY TO THE NETWORKS, 'IMAGINE MARY TYLER MOORE WITH A PENIS.' AND THEY WOULD, AND I COULDN'T GET THEIR

—JON STEWART, *shortly before his debut on* The Daily Show, *on why he didn't*

"PEOPLE WONDER WHY THEY CAN'T UNDERSTAND HIM? WELL, YOU'D BE HARD TO UNDERSTAND

I CAN'T STOP HIM. THE ONLY THING I CAN DO IS MAKE SURE HE'S NOT ON THE STREET AND

"I'M THREE-QUARTERS HETEROSEXUAL, A QUAR

"I'VE GOT TASTE. I

"IF NOBODY WERE AROUND, I WOULD DESCRIBE MYSELF AS THE SPITTING IMAGE OF ROBERT REDFORD. IF SOMEBODY WERE AROUND, I'D SAY I'M CLOSER TO THE SPITTING

"I'VE NEVER DONE A NUDE AND A BONK IN ONE

"SOMETIMES NOT BEING IN SYNC WITH A GUEST LEADS TO GOOD, EDGY TELEVISI

"I'VE FOUGHT MY WHOLE LIFE TO GET ON A SHOW LIKE THIS. I'M IN A COMFORTABLE, COMFORTABLE POSITION.... I'M NOT GOING ANYWHERE."

—GEORGE CLOONEY *during his* ER *days 1995*

"YOU KNOW,

"THE SPELLING WAS SO HORRENDO

"I THINK JESUS WAS THE FIRST SEX SYMBOL, STAR, MAGICIAN, HIPPIE, DRUG

1999 **01.11** Young, less gray Jon Stewart takes over *The Daily Show*. **07.16** *The Blair Witch Project* proves there's truly nothing scarier than being lost. →

ELVIS WHEN THEY'RE BY THEMSELVES?"

—TIM McGRAW *1995*

PIECES TOGETHER, EXPOSE THEM TO THIS CHEMICAL S--- AND LIGHTNING, AND IF YOU'RE LUCKY, THEY'LL SIT UP."

—MIKE NICHOLS *2000*

LLY, THERE'S NOT A GREAT DEAL GOING ON."

—EWAN McGREGOR *on acting in the* **Star Wars** *movies 1997*

S MUCH HARDER TO ACTUALLY SHOW RAW EMOTION."

—CHARLIZE THERON *2004*

ATTENTION BACK."

go the sitcom route 1999

"IF YOU MAKE A MOVIE WITH A MALE STAR, EVERYONE ASSUMES YOU'RE F---ING. IF IT'S A FEMALE STAR, EVERYONE ASSUMES YOU'RE FIGHTING."

—SUSAN SARANDON *1998*

TOO IF YOU DRANK TWO VATS OF COFFEE, TWO VATS OF WINE, AND TOOK 25 VICODIN A DAY. MAKE SURE HE SLEEPS IN A WAY THAT HE WON'T CHOKE TO DEATH ON HIS OWN VOMIT."

—SHARON OSBOURNE *on her husband, Ozzy 2002*

TER GAY. I LEAN TOWARDS THE HAIRY BLOKES."

—SINÉAD O'CONNOR *2005*

T'S INBRED IN ME."

—DAVID HASSELHOFF *1993*

IMAGE OF LEON TROTSKY."

—MEL BROOKS *1996*

"IT WASN'T LIKE SOMEONE WAS GOOD AT STRUCTURE AND SOMEONE AT DIALOGUE. THE ONLY DIFFERENCE BETWEEN US IS BEN CAN TYPE."

—MATT DAMON *1998*

GO. I JUST SHUT MY EYES AND GOT ON WITH IT."

—HELENA BONHAM CARTER *1998*

ON, AND SOMETIMES IT'S JUST, Y'KNOW, LIKE POURING WATER IN THE TOASTER."

—DAVID LETTERMAN *1995*

PEOPLE CAN GET CERTAIN GOOD THINGS OUT OF FAME, BUT UNTIL IT KILLED A PRINCESS NOBODY EVER TALKED ABOUT HOW BAD IT CAN BE."

—SHERRY STRINGFIELD *on Princess Diana 1997*

US I HAD TO LEAVE IMMEDIATELY."

—NORA EPHRON *on her first chatroom experience 1998*

DEALER.... I DON'T THINK HE WAS ANY DIFFERENT FROM SOMEONE LIKE ME."

—MARILYN MANSON *1997*

2000 **05.31** America begins to outwit, outplay, outlast as *Survivor* premieres. → **07.14** The first *X-Men* promises there will never be a lack of superhero movies. →

LOOKING back LOOKING fo

Melissa McCarthy

Melissa McCarthy

ACTRESS

25 YEARS AGO

I had moved to New York City from Boulder, Colorado. And that pretty much changed everything. One of my best friends was living in New York, going to [design school at] FIT, and that's what I wanted to do. So being 20, I kind of went, "Okay! I have $45. I should probably beg for airline tickets from my parents and move to New York. Forty-five

2001 03.16 .debuts *Memento* film breakout Nolan's Christopher → 10.23 Apple debuts the iPod, with old-timey mechanical-wheel operation.

ILLUSTRATION BY **DAVID COWLES**

hwpd

EW 25

1990 SOUNDS LIKE A LIFETIME AGO (FOR MANY OF YOU, IT LITERALLY WAS), SO WE ASKED SOME OF OUR FAVORITE ENTERTAINERS WHERE THEY WERE BACK THEN, AND WHERE THEY THINK (OR HOPE!) THEY'LL BE IN THE FUTURE.

Reported by Devan Coggan, Melissa Maerz, Kevin O'Donnell, and Dan Snierson

Jimmy Kimmel

HOST OF *JIMMY KIMMEL LIVE*

25 YEARS AGO

I had just been fired from my first paying job in entertainment. I was a morning-radio sidekick on KZOK-FM in Seattle. They had a target audience of men ages 25 to 54 years old, and I was a 22-year-old kid who didn't understand that secretly taping your meetings with the program director and then playing them back on the air the next morning wasn't great for overall job security.

When my partner Kent Voss and I were fired, we were devastated and had no money. I'd been making $384 a week, gross. That dropped to zero dollars a week, gross. But we felt that we had a good show and we were optimistic that somebody somewhere would appreciate our demo tapes, so we applied for jobs at hundreds of stations. No one was interested.

Two very quiet months went by, and eventually I had no choice but to move back home. My then wife and I rented a dollars seems like a solid amount of money to live on." On my second day, my friend Brian Atwood looked at *The Village Voice* and said, "You're going to do stand-up tomorrow night. You're going to tell the weird stories you tell me, but on stage." At 20, you go, "Sure, why not?" It went really well, and I remember thinking, well, that just changed everything. I loved it so much. I'd never done anything like that on stage, and it was such a nice reaction. I'm sure I was 98 percent terrible, but I remember getting a couple of pretty big laughs, and I thought, Oh my God. Is this a thing? Can I really do this for a living? And that was it. I got bit that night and never looked back. I started doing stand-up every night. But I did it in character. Like I went on as "Miss Y" and wore huge wigs, kind of like a female drag queen, dressed like a man trying to dress like a woman. I didn't really want to do it as myself. I was like, I don't know what to do as me, but if I do it as this other person, then suddenly I have a lot to say.

25 YEARS FROM NOW

I'm going to have so much work done. I'm going to just be unrecognizable. No, I have no idea. I hope I'm doing a great variety of stuff. I hope I'm doing things that would surprise the version of me here and now. I think that's the exciting thing about our whole business—it's like, my God, who knows? I hope I'm still working like crazy, and I hope I'm still constantly biting off more than I can handle. I like a challenge, so I always like to put myself right on the edge of more than I can do. When I look at certain people's careers, I think, God, you kind of can't peg 'em. They go left, they go right, they go funny, they go dramatic, they go thriller *and* drama. That, to me, is the absolute goal. Where the person doesn't come before the role. That's the real thrill.

26-foot-long moving truck, packed everything we had, hitched our Pontiac Grand Am to the back and set out for my parents' house in Phoenix. We spent the first night at a motel in Stockton, California. Thieves broke into the truck and stole our lawn mower. Our next incident was at a highway rest stop on I-10. I neglected to set the parking brake and went to the men's room. A guy said, "Hey, is that your truck? It's moving!" Moving trucks are not supposed to move when you're not in them. The truck was rolling toward the highway. I chased it, but I had a Chihuahua named Marty on a leash and I couldn't get the key out of my pocket and into the door lock fast enough, so I jumped in front of the truck and attempted to stop a 15,000-pound behemoth with my 165-pound body. Thankfully, the truck hit a cement garbage receptacle and stopped.

Fourteen hundred miles after we left Seattle, I was back living on a foldout couch in my childhood bedroom, with a disappointed wife. I went from doing what was at that time my dream job to parking cars for tips outside a boxing gym/male strip joint. I crashed a truck at that job, too. I'd never been lower—and I've not been lower than that since.

Six months later, Kent and I got jobs doing morning radio in Tampa. I got fired at that job, too. But that led to another job in Palm Springs, which led to a job in Tucson, which led to a job at KROQ in Los Angeles, which led to an unplanned career in television.

▲ Bono

25 YEARS FROM NOW

→ I'm going back to Stockton to find my lawn mower.

Bono

HUMANITARIAN AND LEAD SINGER OF U2

25 YEARS AGO

→ I remember flying to Germany to record *Achtung Baby*. We were on the last plane into the old [formerly divided] Berlin. The pilot had the sky to himself so he circled the city a few times. When we landed, we went out to find the rumored parade and celebration [for the reunification of Germany]. We walked out to find this rather glum crowd of people, and I'm thinking, Wow, the Germans don't know how to party! What is this? Then I found out we were at the wrong party—we were at the protest for the wall coming down, with all the communists! But we indeed found some very festive Germans and had a very late night with them. It was a very exciting moment to be in Berlin. But we were having a difficult time recording, to tell the truth. It was a cold winter. We wrote our song "One" about that coldness, and the coldness we're referring to is oddly about the band. We weren't getting on very well. We almost broke up. The song became something we held on to quite tightly. And it became an anthem in Berlin, in the east and west. "We're one, but we're not the same." It was special. You learn this lesson continually as a band, which is that you're made much better by the company you keep.

25 YEARS FROM NOW

→ I will say that having found some of our early-'80s stuff quite excruciating to occasionally have to hear, when we play it

2003 07.09 Johnny Depp vaults to superstardom playing a violent alcoholic in a Disney movie. → 08.05 A friendly water-polo player welcomes

ILLUSTRATION BY ROBERT RISKO

live, it's even better than it was then. On the current tour, we play our first single, "Out of Control," and it's so modern and so minimal. All the songs from *Achtung Baby* sound very well, very present. I don't know what we're doing now, although I will say the songwriting is probably stronger. The [songs on our next album] *Songs of Experience*—you can play them on acoustic guitar or piano at a pub and they'll stop you from being thrown out, that kind of thing. So I hope that continues. The real measure of any great song is if it becomes a folk song. I think "With or Without You" is a weird-sounding thing! It's a very unusual song structure. Yet now it sounds so normal. So your job in 25 years' time is to make the extraordinary sound normal.

Abbi Jacobson & Ilana Glazer

CREATORS AND STARS OF *BROAD CITY*

25 YEARS AGO

ABBI I was 6 years old—summer of 1990. I was livin' large, in charge, Philly burbs, working on various projects, drawing a lot—lot of big drawing projects—playing a lot of soccer. I was killin' it, high scorer. Always.

ILANA Did you have any endorsements?

ABBI Yeah, I was supported heavily by Susan and Alan Jacobson...They're very kind Jews in the Philadelphia area.

ILANA I was 3 and I was *just* beginning my first venture with my brother, Eliot—K.R.A.P. TV—the network we took over from our grandfather, that we had for many years using our dad's Sony handheld camcorder...We were the heads of the network. What we made would now be considered digital, but digital platforms didn't exist yet, so they were just home videos.

ABBI DIY, grassroots.

ILANA And we were wholly sponsored by Sandi and Larry Glazer.

25 YEARS FROM NOW

ABBI I'm gonna be 25 because you'll be able to go back in time and pick your age.

ILANA You would pick 25?

ABBI No, I would pick 28 and redo it...

ILANA Really? You had a good 28...I'm 28 now, so I'll be 53.

ABBI I actually think 32—I like even numbers...

ILANA I really hope that in 25 years I'll have the majority of my career behind me, but will still be writing, acting, and directing projects just at a slower place than we are now. But, in a way that feels useful and brings joy to people. At that time, there's gonna be no fresh water left on the earth, and really, our only nourishment will be comedy, so I think it'll be *more* important than now.

ABBI Exactly. I hope I'm still making stuff that is very exciting to me in all different kinds of mediums...comedy, artwork, all of it. I don't know if I would say I hope the majority of my work is behind me. I hope I have a really strong body of work that I'm building upon when I'm 56.

ILANA Well, you started when you were 22, so you want to go into your 80s? I don't know...maybe?!

ABBI Who knows? I hope I'm having fun, you know? Still a relatively good person.

ILANA And I hope we're taking advantage of the new medium, which will be holograms in the sky.

ABBI I think we'll be way past holograms in the sky...People are going to see concerts of holograms now!

ILANA No, I'm saying the sky is the screen... Fullscreen takes up the *entirety* of the sky.

ABBI That's f---ed up. ◆

Abbi Jacobson and Ilana Glazer poses the age-old question "What came first: the chicken or the tuna?"

ILLUSTRATION BY **CF PAYNE**

09.23 Andre 3000 from OutKast runs out of sugar, and in a frantic moment of desperation, asks his neighbor to lend him some.

Ryan Atwood to *The O.C.*... bitch. → **08.19** Jessica Simpson

(PREVIOUS SPREAD) *MEMENTO*: DANNY ROTHENBERG; (THIS SPREAD) DEPP: GREG GORMAN

25 RED-CARPET LOOKS THAT

FROM THE EFFORTLESSLY ELEGANT TO THE ABSOLUTELY OUTRAGEOUS, HERE ARE THE UNFOR

DIANE KRUGER
GIAMBATTISTA VALLI
2012 CANNES

"It's a flawless, timeless red-carpet moment that epitomizes elegance. Here she really is like a modern-day Grace Kelly. Pure class!"
—ROSIE HUNTINGTON-WHITELEY, *actress-model*

MICHELLE WILLIAMS
VERA WANG
2006 ACADEMY AWARDS

"Her saffron-colored gown would have been striking on its own, but paired with bold red lips and that chic side chignon, she graduated from TV teen to Hollywood royalty in an instant."
—MEETA AGRAWAL, *deputy editor, EW*

HELEN MIRREN
CHRISTIAN LACROIX
2007 ACADEMY AWARDS

"I get chills just remembering [this dress]. It skimmed her shape and accentuated her gorgeous curves. She wasn't trussed in and uncomfortable—she had this ease about her."
—TIM GUNN, Project Runway

MARIAH CAREY
1991 GRAMMY AWARDS

"When you're as fabulous as 'Vision of Love'-era Mariah, you can rock natural hair and a little black dress and still make heads turn."
—ISABELLA BIEDENHARN, *editorial assistant, EW*

JENNIFER LOPEZ
VERSACE
2000 GRAMMY AWARDS

"I just remember falling in love with her, because she seemed like she [stayed true to] her roots, which was really important. She just looked hot. Her t--s were made for the dress!"
—RITA ORA, *singer*

JENNIFER LAWRENCE
DIOR COUTURE
2013 ACADEMY AWARDS

"It was simple and elegant but effortlessly demanded attention at the same time."
—LUCY HALE, *actress-singer*

2004 **02.01** The televising of a partially covered nipple is literally all anyone can talk about. → **02.29** *The Return of the King* wins 11 Oscars, vindicating nerds. →

GETTABLE OUTFITS OF THE PAST QUARTER CENTURY ACCORDING TO STARS, STYLISTS, AND *EW*'S BIGGEST FASHION MAVENS.

Reported by Isabella Biedenharn and Nina Terrero

ANGELINA JOLIE
ATELIER VERSACE
2012 ACADEMY AWARDS

"All I remember is her leg and the slit. I'll never forget that dress."
—CONSTANCE ZIMMER, *actress*

LIZZY GARDINER
IN A DRESS SHE DESIGNED
1995 ACADEMY AWARDS

"I love dresses that show imagination, [and] that was an absolutely genius dress. I would wear it!"
—HELEN MIRREN, *actress*

LADY GAGA
FRANC FERNANDEZ
2010 MTV VMAS

"This is peak Gaga: kooky pretension that is either hilariously self-aware or hilariously self-unaware."
—DARREN FRANICH, *senior writer, EW*

JULIA ROBERTS
VINTAGE VALENTINO
2001 ACADEMY AWARDS

"There was something so special about it, even though it was just black and white. It really had an impact on me."
—MICAELA ERLANGER, *stylist*

NICOLE KIDMAN
CHRISTIAN DIOR BY JOHN GALLIANO
1997 ACADEMY AWARDS

"It was so chic—she looked like a princess."
—CAMILLA BELLE, *actress*

DIANA ROSS
GUCCI
2003 MET GALA

"This classic shape brings out Diana's personality: sexy, glamorous, confident, and fun. And the fact that she actually twirled her way down the press line? Pure magic."
—NINA TERRERO, *correspondent, EW*

05.25 No, seeing *The Passion of the Christ* doesn't count as going to church. → **10.08** Martha Stewart goes to prison, and the place has never smelled better. →

KRUGER: NIVIERE/VILLARD/REX SHUTTERSTOCK; WILLIAMS, GARDINER, KIDMAN: KEVIN MAZUR/WIREIMAGE.COM (3); MIRREN: FRAZER HARRISON/GETTY IMAGES; CAREY: AP IMAGES; LOPEZ: CHARBONNEAU/BEIMAGES/REX; LAWRENCE: STEWART COOK/REX SHUTTERSTOCK; JOLIE: JERRY WATSON/CAMERA PRESS/REDUX; LADY GAGA: JON KOPALOFF/FILMMAGIC.COM; ROBERTS: BEIMAGES; ROSS: EVAN AGOSTINI/GETTY IMAGES; JACKSON: DONALD MIRALLE/GETTY IMAGES

WE'RE BIRTHDAY TWINS! LOOK WHO'S ALSO 25 THIS YEAR

Liam Hemsworth, *The Hunger Games* • Thomas Brodie-Sangster, *The Maze Runner* • Kristen Stewart, *American Ultra* • Emma Watson, *The Bling Ring* • Dev Patel, *The Second Best Exotic Marigold Hotel* • Chris Colfer, *Glee* • Iggy Azalea, rapper • Margot Robbie, *The Wolf of Street* • Soulja Boy, rapper • Jack O'Connell, *Unbroken* • Jennifer Lawrence, *The Hunger Games* • Jonathan Lipnicki, *Jerry Maguire* • Sarah Hyland, *Modern Family* • Diego Boneta, *Scream Queens*

LIZZY CAPLAN
DONNA KARAN ATELIER
2014 EMMY AWARDS

"I loved this dress because it had an Old Hollywood feel but still felt very modern, sexy, and even a little edgy because of the cutouts."
—NINA DOBREV, *actress*

KATE WINSLET
BEN DE LISI
2002 ACADEMY AWARDS

"While a lot of times people go for broke at the Oscars, Winslet's simple red dress with a floral strap is the epitome of less is more."
—TIM STACK, *senior writer, EW*

GWYNETH PALTROW
RALPH LAUREN
1999 ACADEMY AWARDS

"There was something timeless and classic that she really pulled off. And I love that she chose pink, not the usual black or metallic. It's elegant and super feminine."
—LISA BERMAN, *photography director, EW*

ERYKAH BADU
GIVENCHY
2014 MET GALA

"It looked amazing, because she wasn't dressed like everyone else. It was really clean...but there was a lot going on at the same time."
—ZENDAYA, *actress*

KATE HUDSON
ATELIER VERSACE
2014 ACADEMY AWARDS

"That cape did it for me—she looked sexy, stylish, and classic but still modern."
—ASHLEY MADEKWE, *actress*

CATE BLANCHETT
VALENTINO COUTURE
2005 ACADEMY AWARDS

"Cate [looks] timeless, confident, elegant, and strong."
—KATE BOSWORTH, *actress*

2005 **10.17** *The Colbert Report* debuts with the definition of the frighteningly accurate term "truthiness." → Brangelina becomes our favorite celebrity-couple portmanteau.

LEADING LADIES... LEADING MEN

WHEN ONLY THE HANDSOMEST ARM CANDY WILL DO

BJÖRK
MARJAN PEJOSKI
2001 ACADEMY AWARDS

"I just love that she didn't give a s---. This was just so whimsical."
—ANGELA LINDVALL, *actress-model*

JULIANNE MOORE
GIVENCHY HAUTE COUTURE
2015 SAG AWARDS

"There's nothing I love more on a redhead than emerald green. I never get tired of that. She looks so breathtaking, and perfectly sexy but elegant and classy."
—RACHEL ZOE, *stylist*

MADONNA
GIVENCHY
1996 *EVITA* PREMIERE

"I still have a photo of this from my wall. It makes my heart sing."
—SALVADOR PÉREZ JR., *costume designer for* The Mindy Project *and* Pitch Perfect

EW PICK

SHARON STONE
WITH PHIL BRONSTEIN
GAP SHIRT, VERA WANG
1998 ACADEMY AWARDS

"Sharon Stone wears the Gap? I wear the Gap! She proved that attitude—not money or labels—wins the red carpet every time."
—HENRY GOLDBLATT, *editor, EW*

EW PICK

ELIZABETH HURLEY
WITH HUGH GRANT
VERSACE
1994 *FOUR WEDDINGS AND A FUNERAL* PREMIERE

"J. Lo's green Versace dress never would have existed if not for this jaw-dropping black gown."
—LYNETTE RICE, *editor at large, EW*

JULIETTE LEWIS
WITH BRAD PITT
VINTAGE GOWN
1992 ACADEMY AWARDS

"The dress itself was very simple, but she threw everyone a curveball with the cornrows...and she had Brad Pitt on her arm, which doesn't hurt."
—CHLOË SEVIGNY, *actress*

BRITNEY SPEARS
WITH JUSTIN TIMBERLAKE
2001 AMERICAN MUSIC AWARDS

"Britney and Justin in denim: the first thing that comes to mind [about red carpet looks] are the most ridiculous things."
—JERRIKA HINTON, *actress*

2006
01.26 James Frey gets stern talking-to from nation's mom, Oprah. → **08.18** Despite a perfectly honest title, *Snakes on a Plane* does not put People in the Theater. → **10.11** *30 Rock* premieres, thus beginning seven seasons of underappreciation. → **11.17** *Casino Royale* proves that the world continues to spin, even if Bond is blond.

CAPLAN: JON KOPALOFF/FILMMAGIC.COM; WINSLET, BLANCHETT, MADONNA: STEVE GRANITZ/WIREIMAGE.COM (3); PALTROW: BEIMAGES; BADU: MATT BARON/BEIMAGES; HUDSON: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; BJORK: MIREK TOWSKI/FILMMAGIC.COM; MOORE: AMY GRAVES/WIREIMAGE.COM; STONE AND BRONSTEIN: KEVIN MAZUR/WIREIMAGE.COM; HURLEY AND GRANT: DAVE BENETT/GETTY IMAGES; PITT AND LEWIS: GLOBE PHOTOS/ZUMAPRESS; SPEARS AND TIMBERLANKE: JEFFREY MAYER/WIREIMAGE.COM; *CASINO ROYALE*: JAY MAIDMENT

THE GPA HALL OF FAME

BETTER TOGETHER
Tim Burton movies featuring Johnny Depp average out to 3.3

TEACHER'S PETS
Quentin Tarantino and Sofia Coppola have never earned anything lower than a B–

MOST A'S
Quentin Tarantino and Steven Spielberg, with four

SCIENCE WHIZ
The Martian bumped Ridley Scott up from 2.5 to 2.6

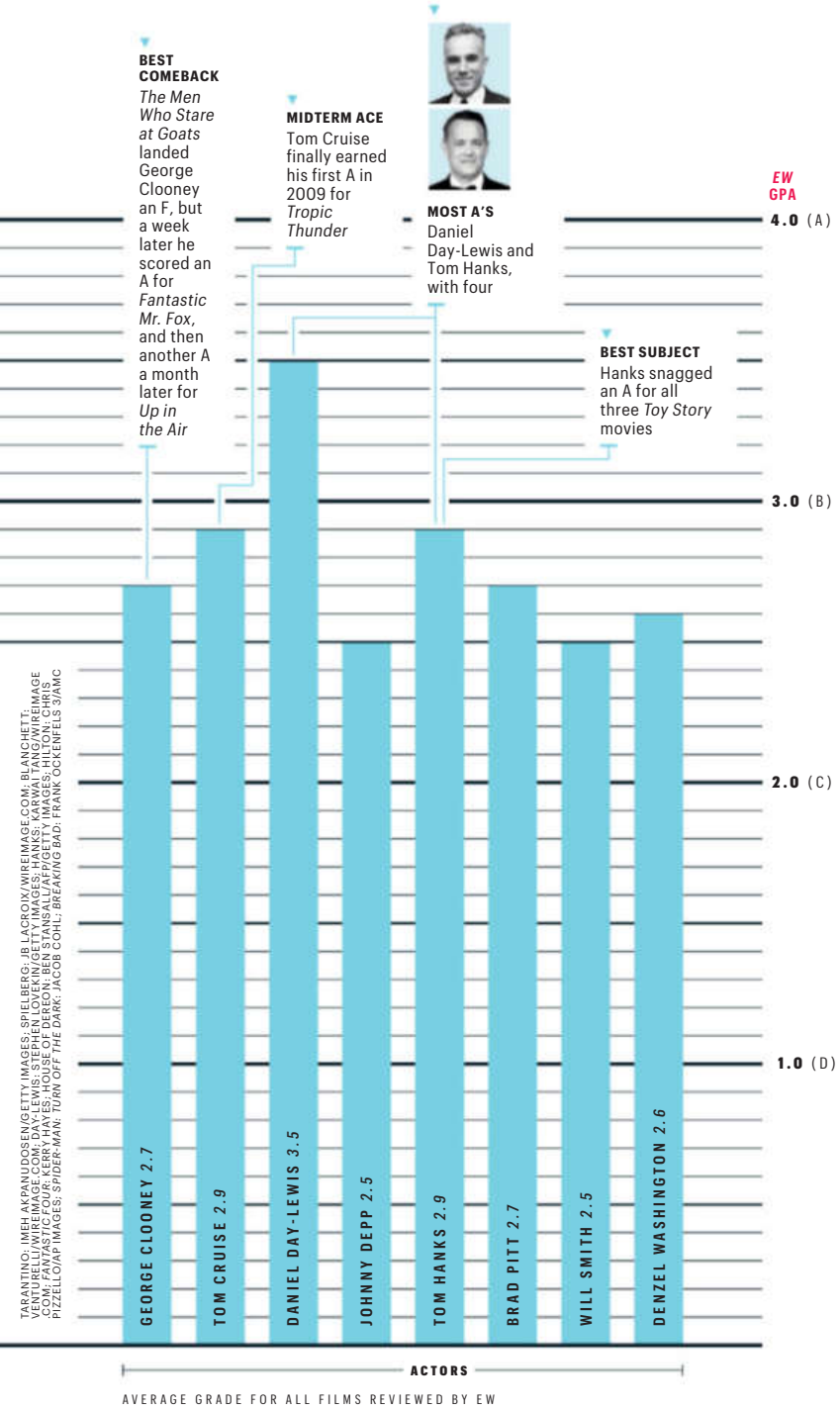
MOST A'S
Cate Blanchett, with five

OUTLIER
Meryl Streep has received only one failing grade: a D+ for *Dancing at Lughnasa*

BEST WORST WEEK
Charlize Theron made her first credited film appearances in *2 Days in the Valley* and *That Thing You Do!*, earning a D– and an A– in the same issue

2007 **01.09** Apple debuts the first iPhone. Average time of at-work bathroom breaks skyrockets. → **02.16** Britney Spears works through some stuff. →

WE'VE GIVEN LETTER GRADES ON EVERY REVIEW SINCE WE STARTED, WHICH GOT US WONDERING: HOW DO HOLLYWOOD'S MOST ESTEEMED STARS AND DIRECTORS STACK UP WHEN WE CALCULATE THEIR **CAREER GRADE POINT AVERAGES**? AS YOU CAN SEE, A-LISTERS DON'T ALWAYS GET A'S. — *By Devan Coggan*


BEST COMEBACK
The Men Who Stare at Goats landed George Clooney an F, but a week later he scored an A for Fantastic Mr. Fox, and then another A a month later for Up in the Air
MIDTERM ACE
Tom Cruise finally earned his first A in 2009 for Tropic Thunder
MOST A'S
Daniel Day-Lewis and Tom Hanks, with four
BEST SUBJECT
Hanks snagged an A for all three Toy Story movies
EW GPA
4.0 (A)
3.0 (B)
2.0 (C)
1.0 (D)
GEORGE CLOONEY 2.7
TOM CRUISE 2.9
DANIEL DAY-LEWIS 3.5
JOHNNY DEPP 2.5
TOM HANKS 2.9
BRAD PITT 2.7
WILL SMITH 2.5
DENZEL WASHINGTON 2.6
ACTORS
AVERAGE GRADE FOR ALL FILMS REVIEWED BY EW

TARANTINO: IMEH AKPANUDOSEN/GETTY IMAGES; SPIELBERG: JB LACROIX/WIREIMAGE.COM; BLANCHETT: VENTURELLI/WIREIMAGE.COM; DAY-LEWIS: STEPHEN LOVEKIN/GETTY IMAGES; HANKS: KARWAI TANG/WIREIMAGE.COM; *FANTASTIC FOUR*: KERRY HAYES; HOUSE OF DEREON: BEN STANSALL/AFP/GETTY IMAGES; HILTON: CHRIS PIZZELLO/AP IMAGES; *SPIDER-MAN: TURN OFF THE DARK*: JACOB COHL; *BREAKING BAD*: FRANK OCKENFELS 3/AMC

tHE FeTCH LiST

POP CULTURE FAME CAN BE FLEETING—ONE MOMENT YOU'RE HASHTAG-TRENDING, THE NEXT IT'S BYE, FELICIA. BELOW, SOME OF THE CONTENDERS FROM THE PAST 25 YEARS THAT JUST NEVER QUITE GOT THERE. (SO STOP TRYING TO MAKE THEM HAPPEN, GRETCHEN!)

JESSICA AND ASHLEE SIMPSON AS SINGERS
But what *did* take our breath away? Jessica Simpson as billionaire fashion mogul.

FANTASTIC FOUR
At least they got the "Four" right.

BLURAY
IT'S BEEN NINE YEARS AND WE STILL DON'T KNOW HOW TO PUNCTUATE "BLU-RAY."

HOUSE OF DERÉON
If you liked it then you shoulda put yourself in it.

VINE
IT TAKES ONLY SIX SECONDS TO WATCH AN INSTAGRAM VIDEO INSTEAD.

ANY NBC THURSDAY-AT-8:30PM SHOW FROM 1996 TO 2001
R.I.P. Michael Chiklis' *Daddio*.

PARIS HILTON
The Kardashians assumed her "famous for nothing" career. ("Stars Are Blind" wasn't terrible, though.)

ROBBIE WILLIAMS, U.S. POP STAR
FOR WHATEVER REASON, WE JUST DIDN'T TAKE THAT.

***THE X FACTOR* (U.S.)**
Even the addition of Simon Cowell's cleavage couldn't make it work.

SPIDER-MAN: TURN OFF THE DARK
"NO, SERIOUSLY, IT'S TOTALLY SAFE NOW."

BITCOIN
SURE, LET'S ADD A NEW UNSEEN "DIGITAL" CURRENCY TO OUR MONEY PROBLEMS.

THE CHEW
Give us *The Chewbacca* and then maybe we'll watch.

3-D TV
The Red Wedding kind of ruined that whole "feel like you're really there!" desire.

ZUNE
Look, we get that it's not easy to compete with Apple's iTunes. Or Apple's anything.

ADVERTISEMENT

Entertainment Weekly EXTRAS

Need something kick-ass to do this Halloween? Then watch the new Starz original series, *Ash vs Evil Dead* from the creators of *The Evil Dead*. Bruce Campbell reprises his role as Ash, the chainsaw-handed monster hunter who has spent the last 30 years avoiding responsibility, maturity and the terrors of the Evil Dead. Premieres 10/31 at 9PM on Starz.

Starz.com/AshvsEvilDead

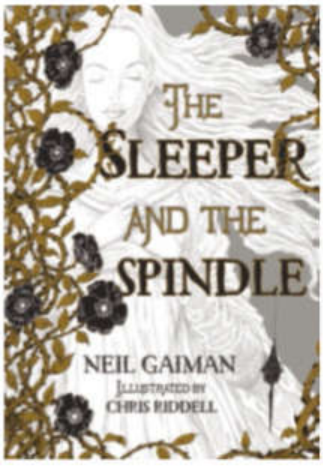
Lunchables with 100% Juice Kabobbles!

Lunchtime just got even more awesome, because now you can let kids mix up their favorite foods and give them the goodness of Capri Sun 100% juice.

Introducing the only adorable, handcrafted, knit dolls that help feed children in need. Cuddle+kind is now live on Indiegogo!

Order your doll now on **cuddleandkind.com**!

cuddle + kind



From master storyteller NEIL GAIMAN and acclaimed artist CHRIS RIDDELL, comes a captivating tale in which a brave Queen sets out to rescue a Sleeping Princess, and nothing is as it seems. A thrillingly reimagined fairy tale, *The Sleeper and the Spindle* features luminous black-and-white line art with added touches of metallic ink.

View custom video content and more at **mousecircus.com**!

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SHOcK TREATMeNT

SPOILER ALERT

SEE IF YOU CAN MATCH OUR FAVORITE SURPRISING PLOTS WITH THE TWISTS THAT MADE THEM UNMISSABLE. *By Marc Snetiker*

THE PLOT

1 JACOB'S LADDER (1990)
Tim Robbins' unhinged mail clerk is plagued by horrible dreams and hallucinations—until the audience realizes exactly why he's going, shall we say, completely postal.

2 THE CRYING GAME (1992)
Stephen Rea's character falls in love with Jaye Davidson's Dil, but then he discovers her secret. He's shocked and horrified at first—but can't help loving her anyway.

3 THE USUAL SUSPECTS (1995)
"I didn't get it the first time I read it," says Kevin Spacey of his character's big reveal in the final scene, which helped him win his first Oscar. "[Then] I saw it...in the theater, and you felt this hush."

4 PRIMAL FEAR (1996)
Edward Norton beat out about 2,000 other actors (including James Van Der Beek) to play this clever, two-faced killer—and earned his first Oscar nomination.

5 FIGHT CLUB (1999)
Screenwriter Jim Uhls says that Brad Pitt brought a "primitive, animal nature" to charismatic soap salesman Tyler Durden, described as being smart in the book. But which one is the *real* Durden?

6 THE OTHERS (2001)
Creepier than the surprise ending? The fact that the movie's spooky Victorian family portraits are all real, supplied by a collection of early medical photography from a New York archive.

7 IDENTITY (2003)
It starts out as a typical horror film, with guests at a motel getting murdered one by one, but takes a dark psychological turn at the end when we discover the serial killer has dissociative identity disorder.

8 SHUTTER ISLAND (2003)
The story of a U.S. marshal investigating a missing person in a 1950s mental asylum (adapted into a 2010 movie directed by Martin Scorsese) has a total head case of a twist ending.

9 SAW (2004)
As the film's two captives fight for survival in a grimy bathroom, the twisted mastermind responsible for putting them there turns out to be watching their every move—very closely.

10 HARRY POTTER AND THE HALF-BLOOD PRINCE (2005)
Professor Snape shook up the series, prompting harrowing fan speculation about whether he was friend or foe, before the final book answered the question.

11 THE WALKING DEAD (2011, AMC)
The zombie-hunting gang searched high and low for Sophia (Madison Lintz) before finally finding her in the season 2 farm massacre, dubbed Barnageddon.

12 GONE GIRL (2012)
Thanks to the shocking midway U-turn, former EW writer Gillian Flynn's phenomenal thriller (turned movie) sat atop the *New York Times* best-seller list for eight weeks.

THE TWIST

A HE FAKED HIS MULTIPLE PERSONALITY DISORDER!

B HE KILLED DUMBLEDORE!

C THEY WERE DEAD THE WHOLE TIME!

D SHE FAKED HER OWN DISAPPEARANCE!

E EVERY CHARACTER IS IN HIS HEAD!

F HE ACTUALLY DOESN'T EXIST AT ALL!

G HE WAS IN THE ROOM WITH THEM!

H HE'S A MENTAL PATIENT!

I HE'S ON HIS DEATHBED!

J HE'S KEYSER SÖZE!

K SHE IS ACTUALLY TRANSGENDER!

L SHE WAS DEAD THE WHOLE TIME!

M. NIGHT SHYAMALAN, KING OF THE CURVEBALL

No surprise here: Shyamalan is the reigning master of *gotcha!* endings. His finale to *The Sixth Sense* (1999) was a once-in-a-generation seismic twist, and jaw-dropping plot turns followed in *Unbreakable* (2000), *The Village* (2004), and this year's *The Visit*. "Night understands the perils of going to the well too often with a twist," says *Sixth Sense* producer Barry Mendel. "But when the ending lends a scope to the movie and a sense of what it all adds up to, it's brilliant."

2009 **10.26** Lady Gaga drops "Bad Romance." (The French part is the refrain translated. You're welcome.) → **12.18** You (yes, you!) probably go see *Avatar*. →

ANSWER KEY
1 (I) • 2 (K) • 3 (J) • 4 (A) • 5 (F) • 6 (C) • 7 (E) • 8 (H) • 9 (G) • 10 (B) • 11 (L) • 12 (D)

JACOB'S LADDER: ANDY SCHWARTZ/TRISTAR PICTURES; *THE USUAL SUSPECTS:* LINDA R. CHEN; *FIGHT CLUB:* MERRICK MORTON; *PRIMAL FEAR:* MARY EVANS/RONALD GRANT/EVERETT COLLECTION; *THE OTHERS:* TERESA ISASI; *IDENTITY:* SUZANNE TENNER; *SAW:* GREG GAYNE; *HARRY POTTER AND THE HALF-BLOOD PRINCE:* JAAP BUITENDIJK; *THE WALKING DEAD:* GENE PAGE/AMC; *GONE GIRL:* MERRICK MORTON; *THE SIXTH SENSE:* RON PHILLIPS

E W's

Or-

2010 01.22 Team Coco forms support base around the short-lived

OUR STORY

GEEKING OUT ABOUT POP CULTURE USED TO BE AN INDIVIDUAL SPORT. BUT IN 1990, *EW* EMERGED WITH A MISSION TO BRING OBSESSIVES TOGETHER WITH THEIR OBSESSIONS. HERE, AUTHOR **MARK HARRIS** REFLECTS ON WHAT'S CHANGED (HELLO, INTERNET AND BINGE-WATCHING!) AND WHAT HASN'T (*THE SIMPSONS*, STILL KICKING) SINCE THE MAGAZINE'S GENESIS.

"LET ME TELL YOU WHY YOU'RE DOOMED."

It was 1989, three months before the launch of *Entertainment Weekly*, and three days after I had started working here as a staff writer. The man who buttonholed me in the elevator was a long-time magazine editor—an expert in the field. He seemed oblivious to my discomfort, and also to his own, since he continued to hammer home his point while the elevator door banged insistently against his hip.

"You're doomed," he said, "because nobody cares. People like movies. People like TV. But they don't want to know how it's made. They don't want to talk about it. They don't want to read about it. And they don't want to think about it. I give you six months."

He was not alone. "Doomed" was an early EW prognosis, one that some members of the magazine's original staff cheerfully co-opted by starting an office pool about how many issues we would last. (The highest you could bet was 26.) I will admit to a small twinge of satisfaction each time a publication that smugly predicted our quick demise was suddenly confronted with its own. But at the end of our first quarter century, I feel much deeper satisfaction in knowing this: He was wrong. You did care. You still do.

Twenty-five years ago, however, the mistake was understandable. The world into which *Entertainment Weekly* was born was one in

Tonight Show host. → **05.23** *Lost* ends. No, they weren't dead the entire time. → **07.09** The Minions begin their adorable plans for world domination. →

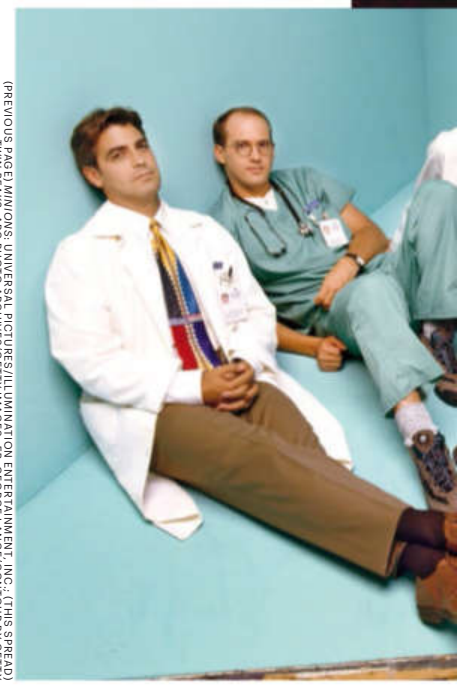
IN	5 MINUTES AGO	25 YEARS AGO
Madonna	Madonna	Madonna

which there were three networks (at first, the magazine's TV department wasn't sure whether to count Fox as one because its ratings were so low—and then *The Simpsons* arrived). There were a handful of basic-cable options, no such thing as DVDs, an indie-film movement that had just barely begun, no MP3s, no streaming, no file sharing, no recaps, no Oscar season that received months of media attention, no binge-watching, no live-tweeting, no websites that mattered, no Internet to speak of, and thus, when it came to popular culture, no sustained discussion. Was that a void waiting to be filled, or just the natural state of things? At the magazine, we knew we were obsessed, but how many of you were?

News arrived agonizingly slowly; we kept CNN on all day at a low background hum in case anything happened. Press releases and reader letters came via snail mail. There was an early internal debate about whether the magazine should get this thing called a fax machine. Would anybody use it? Would anybody need anything that fast? "Buzz" about a new movie or album or TV series or book or star was not quantifiable in anything approaching real time. So a gigantic unanswerable question hung in the air: Were we having a conversation about pop culture, or were we just talking to ourselves?

In the early years of EW, we had no choice but to follow our passions, our personal tastes, and our instincts—and to hope that in doing so, we would reach an audience of the like-minded. Sometimes we played what turned out to be a pretty good long game: **The subject of the magazine's first cover was k.d. lang.** (At EW's launch party, Regis Philbin looked at a blowup of the cover photo and said, loudly, "Who's he?") While the magazine's first (and only) public slogan was "Kick back. Chill out. Hang loose. Have fun" (no apologies—it was 1990), privately, our mission was defined differently: In any spare time we had after explaining to people that, no, we were not affiliated with *Entertainment Tonight*, we were charged with reporting on the big, the hyped, the important, and the good. At least one of those boxes had to be checked to merit serious attention in the magazine.

As a result, every story we did felt like a kind of bet: Was the brand-new thing we were covering going to be embedded in the culture a quarter century later? Sometimes it was! My very first assignment was to go cover the launch press conference of the channel that became Comedy Central, and soon after, I got to write about a new sitcom star, Will Smith, and a fledgling TV series that had just gotten through a somewhat rocky first season, *Law & Order*. But sometimes, we knew the stuff we were reporting on—the thing that everyone was talking about that week—would probably wind up as a trivia question, a delightful time capsule of a fleeting moment in pop culture (*Wayne's World*, Vanilla Ice, Hammer time!). Sometimes we literally didn't know what to cover: We would bang our heads against the wall



(PREVIOUS PAGE) MINIONS: UNIVERSAL PICTURES/ILLUMINATION ENTERTAINMENT, INC.; (THIS SPREAD) TWIN PEAKS: ABC PHOTO ARCHIVES/GETTY IMAGES; ER: GEORGE LANGE/CONTOUR BY GETTY

MY FAVE YEAR-ONE MEMORY

JESS CAGLE

THEN > STAFF WRITER
NOW > EDITORIAL DIRECTOR, *PEOPLE & EW*

When EW first hit stands in 1990, the reviews were not kind. The New York media hates nothing more than the New York media, and they had a field day. One critic wrote, for example, a takedown headlined "Entertainment, Weakly." I wanted to ask those critics to give us a chance to evolve and get better, and remind them that they're not just writing about a magazine or its publisher, they're also talking about the very smart, well-meaning people—my friends and colleagues—who created the thing. It was a good lesson for those of us who make a living by calling out other people's work. It's our job to tell you whether a TV show or a movie is worth your time and money. Nothing is sacred. It's okay to slap around an exercise in pandering, and okay to have some fun with Hollywood's epic fails. But I never wanted EW to forget that entertainment is created not by studios or networks but by people who by and large work hard, try their best, and give a piece of their time on Earth to bring a vision to life.

only to discover they were empty. (One brainstorming session ended not with a "Eureka!" but with one exhausted staffer raising his hand and saying, "I've noticed that children are getting larger, but children's dogs are getting smaller.")

And, sadly, there were also countless man-hours expended on instant fizzles unworthy of even a week's attention. (Had I known the Internet would come into existence and make everything searchable forever, I might have waxed just a shade less enthusiastic about how *Cop Rock* was going to change television.) On the other hand, we weren't—and aren't—trying to be timeless. Entertainment has always been a combination of the enduring and the ephemeral, and part of the fun of covering it is complete uncertainty about what posterity will decide.

In those early years, we learned to listen to ourselves (and each other), mostly because there was so little outside noise. If, one morning, the editorial meeting couldn't get started on time because **half the staff was sifting through every detail of the previous night's episode of *Twin Peaks***, that probably meant something. (Incidentally, 25 years later, we're still going over every detail of *Twin Peaks*, limbering up for 2016.) And we learned to listen to readers, who, long before the instant gratification of comment boards, wrote in and told us what they cared about. Two of the mainstays of EW coverage in the magazine's first decade were *Seinfeld* and *The X-Files*, the subjects of intensely detailed episode guides, a format the magazine largely invented. **Was everyone talking about *ER*?** Kurt Cobain? Batman? The Spice Girls? *Melrose Place*? Harry Potter? *Friends*? We covered them—ad nauseam and sometimes beyond. Were people obsessed with particular stars? We followed them from project to project. Closely. **To this day, I think Julia Roberts may be embarrassed about how many times we put her on the cover.** When you groaned "Not again!" about certain subjects, chances are that some of us were groaning too. But in editorial-meeting battles, people who were not sick of something almost always outshouted those who were. Passion almost always trumps indifference.

It seems hard to imagine, now, in a manifestly opinion-driven culture, how often our critics, a mainstay of the magazine from the first issue, came under fire for daring to have minds of their own. When the magazine panned *Pretty Woman*, our critic Owen Gleiberman, and those who supported him, were lambasted for being out-of-touch elitist anti-populist smug joyless big-city jerks. (Twenty-five years later, our critics get the same complaints, but faster.) There were, and still are, plenty of people who think the job of a critic is to be nothing more than a human thermometer, carefully recording and accurately reflecting the temperature of the public. In the early days of EW, it was a battle to convince some people—editorial higher-ups outside of the magazine and studio and network publicity machines, among them—that our critics could think and say pretty much whatever the hell they wanted, and that they operated independently of the rest of the magazine's editorial coverage. Readers didn't need convincing. They loved our critics, they hated our critics, they loved to hate our critics. They invented whole personalities for them. They called them (and called them out) by their first names. They engaged in fluctuating weekly tussles with them. The ongoing conversation had begun.

Twenty or 25 years ago, a lot of that discussion was about what was mainstream and what was fringe, what was good for a general-interest publication and what was simply a

MY FAVE YEAR-ONE MEMORY

BENJAMIN SVETKEY

THEN > STAFF WRITER
NOW > SENIOR EDITOR, *THE HOLLYWOOD REPORTER*

I'm a couple weeks into the job, and Mark Harris—who was then a senior writer—takes me to my first network event. It's in a hotel ballroom and there are all these tables set around the room, and you can meet the producers and actors that the network is promoting. And there is one table for this new cartoon on Fox. There's a guy behind the table signing posters of the show and there's two guys standing in line and we look at the table and we look at the two guys and we look at each other and we're like, "Eh. Too long of a wait." So we leave. Turns out, the guy was Matt Groening and he was signing what now would be 401(k)-size posters. Could have retired on them. But that's how long EW has been around. It has been around almost as long as *The Simpsons*.

ILLUSTRATIONS BY **LOUISE POMEROY**

MY FAVE YEAR-ONE MEMORY

TINA JORDAN

THEN > EDITORIAL ASSISTANT
NOW > SENIOR EDITOR

It's our second issue that I remember most. Olive green and speckled with camouflage, it bore the world's most underwhelming cover line: "Why Can't We Get Out of Vietnam?" Not exactly what you think of when you hear the words "entertainment journalism." Though the content was great—including a terrific piece on the novelist Tim O'Brien, who had just published *The Things They Carried*—I'm sure the war's pop culture treatment wasn't what Time Inc. brass had in mind when they greenlit the magazine. For the next few knuckle-biting months, people at the company talked about EW's demise as a matter of when, not if. But I like to think that calmer heads prevailed because even though EW's footing was a bit unsteady, the work itself was nothing short of astonishing thanks to the dream team of writers, editors, and reporters assembled by founding editor Jeff Jarvis.

NEWS&NOTES
AIDS 1991

staff obsession. But the mainstream was permeable, and redefining itself every day. I was at a shoot for Vanessa Williams in 1992 when a stylist looked at her and said, approvingly, "You betta work, bitch!" Williams looked at him and said, "What did you say?" "Honey," said the stylist, "haven't you heard of RuPaul?" He ran off to play "Supermodel" for her. She was delighted. Suddenly, maybe it was okay to cover a 6-foot-4-inch-tall drag superstar in the making.

EW was born at the early height of the AIDS crisis, and the epidemic changed and reshaped our mission in those first years. Covering the entertainment industry meant tallying loss—by the month, and sometimes by the week, as colleagues and friends, public figures and behind-the-scenes artists and craftsmen, died at a terrifying rate. **In 1991, in conjunction with World AIDS Day, we published our first Faces of AIDS section, a yearbook of tragedy featuring pictures and names of 67 artists who had died of the disease in the past year.** It became an annual feature, engulfing more pages as the death toll mounted. By the 1994 issue, there were 137 faces. The following year, the numbers started to drop—first slowly, then rapidly. In 1995, EW became the first mainstream magazine to publish an issue devoted entirely to the ways in which LGBT material, performers, characters, and themes were having a breakthrough moment in pop culture. The issue, by its very existence, took a stand in favor of acceptance, diversity, and inclusion. There have been times when we have told that story well, and other times and ways in which we have fallen short. But making it part of our mission—with the encouragement of readers who told us it mattered to them—made EW aim higher, and reminded us that covering entertainment with playfulness, joy, and intelligence also meant taking it seriously.

Meanwhile, you wanted more. More of everything. More reviews, bigger features, longer charts with more statistics, more news. If we left a single certain-to-be-obscure movie out of a preview issue, you wanted to know why. If we made a list—and good lord, did we ever love to make lists!—your letters would begin "How could you possibly leave out..." It sometimes felt as if

2013 07.11 Netflix sentences us to bingeing *Orange Is the New Black.* 08.25 Miley Cyrus' tongue gets permanently stuck. 12.13 Beyoncé drops surprise album, becomes a verb.

MY FAVE YEAR-ONE MEMORY

TIM APPELO

THEN > SENIOR WRITER
NOW > DEPUTY EDITOR/ FILM CRITIC, THE WRAP

In 1990, EW was the newborn everyone slapped around. Publicists snubbed us. We almost folded the day I interviewed Goldie Hawn for a cover; Goldie, perhaps sensing my doomed mood, compassionately smooched my cheek. Bad luck rubbed off on my interview subjects: Bill Cosby's show was deposed as TV's next big thing by *The Simpsons*. *Drugstore Cowboy*'s author got busted with $38,000 worth of stolen pharmaceuticals. Janis Joplin's ex, high on booze, pills, and cocaine, fatally crashed his motorcycle as his girlfriend pounded his back to stop. EW wouldn't stop either. One day staffers received an EW T-shirt emblazoned "Nothing's Gonna Stop Us Now!" repeated eight times. Once would've inspired more confidence. But instead of imploding, EW blew up. Millions poured in. EW staffers broke news, wrote books, changed the voice of cultural journalism. I moved on to Amazon .com, then Hollywood. But nothing's gonna stop me from wearing that mysteriously shred-resistant old EW T-shirt.

BREAKING BAD: FRANK W. OCKENFELS 3/AMC

ALL-STAR ALUMS
Gillian Flynn, author of *Gone Girl* • Tim Carvell, writer/executive producer of HBO's *Last Week Tonight With John Oliver* • Frank Spotnitz, executive producer/showrunner for Amazon's *The Man in the High Castle* • Caroline Kepnes, author of *You* • A.J. Jacobs, author of *The Know-It-All* • Albert Kim, executive producer of Fox's *Sleepy Hollow*

you were coediting the magazine with us, since many of our office conversations began that way too. As tabloid entertainment journalism became a phenomenon, if we stepped too far in the direction of gossip or tawdriness, you'd slap us back into line. "That's not what I come here for," you'd tell us. We listened.

And then, the Internet changed everything. That's a sentence you could probably find in any cultural history covering the past 25 years, and there's no point in recapping the joys (Faster! More mutual! More interactive! More communicative! Faster still!) and the hazards (Dumber! Meaner! Noisier! More bullying! TOO fast!) that it brought and continues to bring to much of journalism. At first, we weren't sure what to do with it, so we did the only thing we were certain we knew how to do: We reviewed it. For a while, "Internet" became a review section, nestled uncomfortably alongside Movies, Music, TV, and Books, and curated by the first people on our staff who were smart enough to see further ahead than the rest of us could.

Eventually, it became the minnow that ate the whale. The theoretical conversation we'd been having with you in our heads for years became an actual one. We had always conceived of EW as a kind of big, friendly club with a really easy door policy: You just had to care about some of the stuff we cared about enough to want to talk about it. Now, finally, with EW.com, we were talking. We could follow TV shows week by week, with analyses that could arrive the next morning rather than the next week. From *Survivor* to *Lost* to ***Breaking Bad***, we could go into a kind of depth and detail and specificity just this side of madness, and to our surprise, you were not only along for the ride, but you encouraged us to go deeper. If we couldn't stop thinking about a song or a movie or a scene or a shot or an idea, we had the instant gratification of exploring it. We could respond to news in the moment—and, like everyone else in journalism, we had some lessons to learn about the perils of in-the-moment responses. And even as that all happened, we faced a new version of the challenge we had always faced—to deliver, every week, a print magazine that you'd be happy to find in your mailbox.

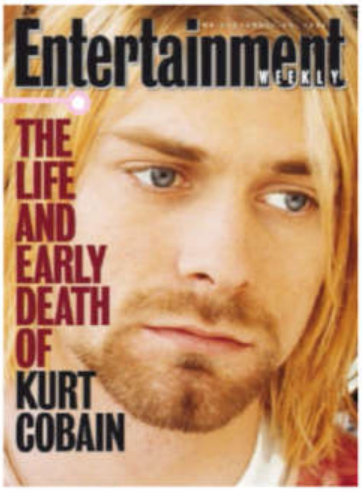
Back issues of magazines are always, eventually, quaint. They take explaining: Yes, kids, once upon a time, a group of otherwise sane adults thought that a prime-time soap called *Models Inc.* was cover-worthy, and that everybody would want to go see a movie called *Waterworld*. Sometimes they take no explaining at all if you were there, and if you weren't they offer a great history lesson in miniature: Here, in 1991, was the moment that *Thelma & Louise* opened. Here's the first mention of *The Silence of the Lambs*. **This is what the magazine looked like, and what pop culture felt like, the week Kurt Cobain died.** This is the way the editorial staff, which was and is primarily based in New York City, struggled to respond to 9/11, an event after which we wondered if we should publish at all. This, through the prism of entertainment, is who we were, for the past 25 years. EW has grown up, and now, some of you have grown up with it. Taking the journey together has been our privilege. ◆

MY FAVE YEAR-ONE MEMORY

MICHELE ROMERO

THEN > PHOTO RESEARCHER
NOW > PHOTO EDITOR

I'd just started this new job as a photo researcher and barely knew what I was doing with only nine months of experience in the photography industry. Naturally my first assignment was the very first cover of *Entertainment Weekly*. We did a story on how the music industry was diversifying beyond pop music, and our cover subjects were artists who were alternative but popular at the time. We sent a photographer to shoot k.d. lang, who was somewhere touring in America, and I called in a photo of Neneh Cherry for an inset shot. For some reason I needed permission to run the Cherry image and so made phone calls to the record label and was bumped and forwarded through the U.K. until finally a kind woman helped me out and said I could use the photograph. I asked with whom I was speaking and the lady said, "I'm Neneh Cherry's mother." That is the most thorough I have been on this job in 25 years.



2015 **05.17** *Mad Men* ends; the world learns how to sing. → **06.12** *Jurassic World* becomes 3rd-highest earner of all time. Also, Chris Pratt #1 at irresistibility. ◆ **2014** **03.09** Everyone thinks, "Man, I can't wait for *True Detective* to come back." → **11.03** Taylor Swift involved in another controversial breakup. This time with Spotify.

Movies

EDITED BY **STEPHAN LEE** @stephanmlee

REEL NEWS

More Thor *Flight of the Conchords*' Taika Waititi is in talks to direct *Thor: Ragnarok*. **Out of Sight** Oscar winner Steven Soderbergh, who's now directing HBO's *The Knick*, said he has no interest in making another theatrical film.

Michael Fassbender

Steve Jobs

STARRING	DIRECTED BY
Michael Fassbender, Kate Winslet, Seth Rogen, Jeff Daniels, Michael Stuhlbarg, Katherine Waterston	Danny Boyle

RATING	LENGTH	REVIEW BY
R	2 hrs., 2 mins.	Chris Nashawaty @*ChrisNashawaty*

IT'S BEEN FOUR years since Steve Jobs passed away, and since then, no shortage of biographers and filmmakers (not to mention his friends and enemies) have tried to get beneath the messianic myth and divine what made the Apple CEO tick. But whose version of Jobs are we supposed to believe? Was he a Zen Edison visionary who gave technology its soul? Or was he a prickly, self-promoting narcissist who ruled through humiliation and fear? In Danny Boyle's kaleidoscopic new biopic, *Steve Jobs*, he's both: equal parts beautiful mind and bully. In one of the best, most revealing lines in Aaron Sorkin's screenplay, Jobs (played brilliantly by Michael Fassbender) admits, after being called out by a mistreated friend, "I'm poorly made." Even in a rare introspective moment, Jobs seemed to regard himself as an insanely great machine with a flawed operating system.

Adapted by Sorkin from Walter Isaacson's 2011 biography, Boyle's film unspools like an impressionistic triptych, focusing on the unveiling of three of Jobs' most important product launches: the Macintosh in 1984, his calamitous NeXT computer in 1988, and the first iMac in 1998, when he triumphantly returned like a prodigal son to the company he founded in a garage with his childhood pal Steve Wozniak (Seth Rogen). For the most part, this structure works. Each chapter symbolizes a critical crossroads in Jobs' career. And Boyle, who's always been one of

FRANCOIS DUHAMEL

our most playful visual stylists, shoots each section using different film stocks (16mm, 35mm, and digital) to subliminally reboot the audience's expectations. Every section crackles with exquisite rat-a-tat dialogue (Sorkin has no peer in this regard, with the possible exception of Preston Sturges 70 years ago), but there's something too mannered and convenient in this three-part setup. In each of the film's chapters, as Jobs frantically prepares to debut his latest gee-whiz gadget for an auditorium full of Apple's Kool-Aid-drinking zealots, he locks verbal horns with the same six characters. There's Rogen's Wozniak, who's tired of being the Ringo to Jobs' John Lennon; Apple's onetime chairman John Sculley (Jeff Daniels); Jobs' browbeaten chief programmer Andy Hertzfeld (Michael Stuhlbarg); his marketing head and confidante Joanna Hoffman (Kate Winslet); and his ex (Katherine Waterston), whose daughter Lisa becomes the film's Rosebud as Jobs struggles to acknowledge his paternity.

Each appears backstage before every launch, but they're more like triggering devices than real people. I happen to be one of those folks who think there's nothing easier on the ear than a florid Sorkin walk-and-talk with its metaphorical arias and smartypants speeches. But it works better on a sitcom than in a biopic that has *some* responsibility of capturing reality. Maybe that's why, as sharp and slick as *Steve Jobs* is, it ends up feeling more interested in entertainment than enlightenment. **B**

THIS FILM CONTAINS THE FOLLOWING:

- **M** MACPAINT
- **PA** POLISH ACCENT
- **DJ** DAD JEANS
- **S** SHARKS

WHO DID STEVE JOBS BEST

We rank the men who've dared to don the black turtleneck.

By Nina Terrero

1

MICHAEL FASSBENDER
STEVE JOBS *2015*
Fassbender looks nothing like Jobs, but we'd line up to buy an iPad from him.

2

STEVE JOBS
STEVE JOBS: THE MAN IN THE MACHINE *2015*
You could say no one could play Jobs better than himself—but Fassbender's way hotter.

3

ASHTON KUTCHER
JOBS *2013*
Kutcher went full Method and bears a surprising resemblance to Jobs, but like the Android, he comes off as an imitation.

4

NOAH WYLE
PIRATES OF SILICON VALLEY *1999*
The former *ER* doc's performance in this TV biopic was all cheese. Even so, we give him extra points for looking good in stone-washed jeans.

Brie Larson and Jacob Tremblay

Room

STARRING Brie Larson, Jacob Tremblay, Sean Bridgers, Joan Allen, William H. Macy

DIRECTED BY Lenny Abrahamson

RATING R | **LENGTH** 1 hr., 53 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

***ROOM* IS MORE** than the title of one of the year's most powerful movies—it's a state of mind that's unbearably tense and as claustrophobic as a straitjacket. Based on Emma Donoghue's 2010 novel (she also penned the screenplay), the film is the harrowing story of a young woman named Joy (Brie Larson) and her 5-year-old son, Jack (Jacob Tremblay), who are imprisoned in a squalid 10-by-10 shed. Jack can't fathom a world beyond the four walls that pen in his imagination. And while his mother tries to explain it to him, you get the sense that she'd almost rather forget it since escape seems like a fantasy too far-fetched to indulge. Their jailor is a brutal sadist named Old Nick (Sean Bridgers), who grants and withholds privileges depending on his whims. How long have they been in this room? What cruel fate put them here? The movie doles out these answers slowly, making us feel as disoriented as these doomed souls in confinement. To avoid spoilers, stop reading now.

Directed by Lenny Abrahamson, whose last film was the Michael Fassbender-in-a-papier-mâché-head lark *Frank*, *Room* is structured in two acts with a breathless escape-thriller intermission. The first traces Joy and Jack's day-to-day psychological trials in captivity; the second tracks their uneasy adjustment to the world beyond "room" with Joy's parents (Joan Allen and William H. Macy), which comes to feel like a different type of emotional prison. *Room* is the kind of spare and lean film that lives or dies depending on its performances. Fortunately, Larson and Tremblay are remarkable. Larson, who was so affecting in 2013's *Short Term 12*, summons fierce maternal devotion and an exposed-nerve desperation. And Tremblay, an expressive long-haired moppet, is one of the rare kid actors who can convey innocence and resilience without coming across as precocious. He makes you see the world through a child's naive, trusting eyes. *Room* may not be a pleasant place to spend two hours, but it's an unsettling experience you won't forget. **A**

ROOM: CAITLIN CRONENBERG; FASSBENDER: FRANCOIS DUHAMEL; JOBS: STEVE GRANITZ/WIREIMAGE.COM; KUTCHER: GLEN WILSON; WYLE: PHOTOFEST

FIRST PERSON

How I Created *Crimson Peak*

by Guillermo del Toro

GHOSTS MAY BE real in this lavish period thriller from the director of *Pan's Labyrinth*, but they're far from the only threat plaguing young bride Edith Cushing (Mia Wasikowska). Edith takes up residence in decaying Allerdale Hall, the ancestral British home of her new husband, Thomas Sharpe (Tom Hiddleston), and his inscrutable sister, Lucille (Jessica Chastain), and things get very dark, very fast. The film is a gorgeous mélange of cinematic references, so EW asked del Toro to explain the inspirations behind his meticulously crafted tale of love and death, which arrives in theaters Oct. 16.

▲ **MRS. DANVERS IN HITCHCOCK'S *REBECCA***
Wound up tight and full of pent-up passion, this character was a big inspiration for the visuals of Lucille in Allerdale Hall. Mrs. Danvers is one with Manderley—the mansion in the film—and so is Lucille with the house at the top of Crimson Peak.

▲ ***THE INNOCENTS***
I love Jack Clayton's camera work, and we named one of Edith's dresses the "Deborah Kerr" dress. I wanted to create a classical camera style for the film: creeping, craning, dollying, as if we were shooting with large blimped cameras. Clayton uses each shot with great precision.

▲ ***JANE EYRE***
One of the most influential gothic tales. It permeates *Rebecca*, *I Walked With a Zombie*, and even *The Secret Garden* in an oblique way. I paraphrase it in several moments of *Crimson Peak* and did a variation of the famous "rib-cage-to-rib-cage" monologue of Mr. Rochester.

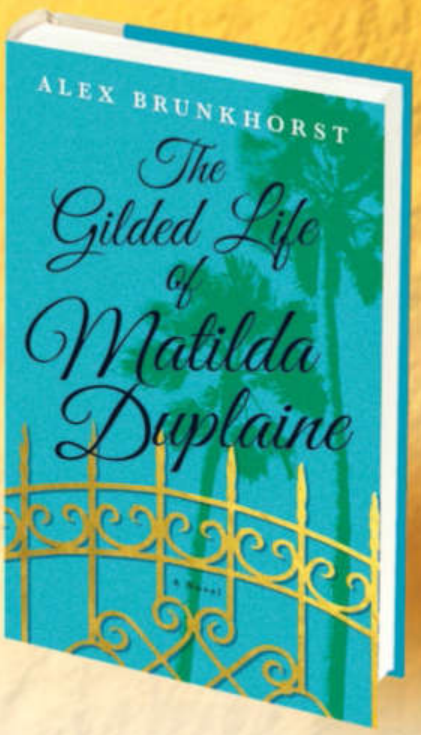
▲ **TERENCE FISHER** (ABOVE) **AND MARIO BAVA**
Their films captured a grandeur and extravagance by their elegant camera work and supersaturated colors and sumptuous textures. Bava is equally—if not more—effective in black and white.

CRIMSON PEAK: KERRY HAYES; *REBECCA*, *THE LEOPARD*: PHOTOFEST (2); *THE INNOCENTS*: FISHER: EVERETT COLLECTION (2); *THE STAGES OF LIFE*: HERITAGE IMAGES/GETTY IMAGES

▲ **CASPAR DAVID FRIEDRICH**
The apex of Romantic painting. His work is so evocative and loaded with atmosphere. Gothic romance has a powerful sense of loss and melancholy. Along with Piranesi, he portrayed ruins with a vivid sense of dark poetry.

▲ ***IL GATTOPARDO* (*THE LEOPARD*)**
Visconti's movie was the one I studied the most for harmony of colors and design of the waltzing scene in *Crimson Peak*. I admire this film greatly, and it contains the very best (and perhaps longest) party ever committed to film.

Behind the glittering gates of a Bel-Air estate lies the biggest story of his career—and his greatest passion.



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—Publishers Weekly

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▼ Idris Elba

Beasts of No Nation

STARRING Abraham Attah, Idris Elba

DIRECTED BY Cary Fukunaga

RATING NR | **LENGTH** 2 hrs., 16 mins.

REVIEW BY Leah Greenblatt *@Leahbats*

THERE ARE TWO ways to see *Beasts of No Nation* when it arrives this week: via Netflix, which underwrote the film, or in the limited theaters that have agreed to show it. (America's four largest chains have refused—not because of the movie's content, but as a sort of kamikaze stand against the encroachment of VOD.) Cary Fukunaga's stark, beautifully shot drama was likely never meant to be a blockbuster; its brutal account of a child soldier in an unnamed African country is far too discomfiting for wider audiences. It absolutely does belong on a big screen, though, and more important, it just deserves to be seen.

As *Beasts* begins, Agu (newcomer Abraham Attah) is a bright, happy-go-lucky kid with a loving family and a sly sense of humor. But when government forces breach his village, his only chance of survival is to fall in with a ragtag band of underage rebels led by the swaggering, charismatic Commandant (Idris Elba, terrifyingly good). As Agu is indoctrinated, scenes of boredom and brotherhood alternate with savage bursts of violence, and the movie becomes a gut-level portrait of exactly how a person's soul and psyche can be dismantled, brick by brick. It's a credit to Fukunaga as a filmmaker—and his outstanding cast, nearly all of them first-timers aside from Elba—that *Beasts* is both audaciously styled and heartbreakingly human in scale. By never attempting to soften or justify the wages of war, he makes the staggering cost of it all the more resonant. **A**

Truth

STARRING Cate Blanchett, Robert Redford, Dennis Quaid, Topher Grace, Elisabeth Moss

DIRECTED BY James Vanderbilt

RATING R

LENGTH 2 hrs., 5 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

▼ Elisabeth Moss, Cate Blanchett, Topher Grace, and Dennis Quaid

IN SEPTEMBER 2004, as George W. Bush was running for reelection, Dan Rather anchored a piece on *60 Minutes* about the alleged shortcuts and deceits the president used to dodge serving in Vietnam. It was an explosive report...and a flawed one, leading to the departure of both Rather and the segment's producer, Mary Mapes. Writer-director James Vanderbilt's newsroom drama attempts to right the scandal and set the record straight. But despite a pair of solid performances from Cate Blanchett (as the hard-charging Mapes) and Robert Redford (as a paternal Rather), the movie is too deep in the tank for its subjects, especially Mapes, whose book the film is based on. They come across more like righteous fourth-estate saints than journalists who might have been a bit too hungry for a gotcha scoop. For a movie about the importance of objectivity, *Truth* feels like a biased and sanctimonious op-ed column. **C**

Is This Kid a Best Actor Contender?

Abraham Attah, 15, delivers a breathtaking debut performance in *Beasts of No Nation* that is generating Oscar buzz. **By Kevin P. Sullivan**

The first thing Abraham Attah, the 15-year-old star of the Netflix original film *Beasts of No Nation*, wants you to know is that he's not a "street child." It's something he's heard since the film debuted at the Venice International Film Festival—where he won the Marcello Mastroianni Award for emerging actors—and he doesn't like it. Though some of his castmates were homeless, Attah was not. In fact, he was in school in Ghana when the film's casting director found him playing soccer and invited him to audition.

Attah, who had never acted before and now finds himself on the list of potential Oscar contenders this year, plays Agu, a boy orphaned suddenly and violently by war, who is captured by a guerrilla army under the leadership of the formidable Commandant (Idris Elba). Over time, Agu is manipulated into becoming a killer, and the film, directed by Cary Fukunaga (*Sin Nombre*), tracks Agu at point-blank range as he crosses that chasm.

On set, Elba took what he calls a "raw approach" to working with Attah and the rest of the child performers. "We didn't have much time to coddle these actors," Elba says. "There wasn't much moviemaking."

The result is a startlingly authentic performance from Attah, a reaction he had himself while watching the finished film for the first time. "It seems real to me," he says. With the film debuting on Netflix, Attah plans to return to school, but he hopes to continue acting. His dream role: action hero.

◀ Abraham Attah

TRUTH: LISA TOMASETTI; ATTAH: DOMINIQUE CHARRIAU/WIREIMAGE.COM

WE CALLED IT/ WE BLEW IT

OVER THE PAST QUARTER CENTURY, *EW* GOT A LOT OF FILM RIGHT—EXCEPT WHEN WE GOT IT WRONG. **—Stephan Lee**

WE CALLED IT

- **RESERVOIR DOGS** *1992* Quentin Tarantino's auteur vision was evident in his first feature. Critic Owen Gleiberman called the film "funny, thrilling, and so unabashedly violent it both shocks you and leaves you giddy at your own capacity for shock." **A**
- **TOY STORY** *1995* "The beauty of *Toy Story* is the way it expresses the essence of child's play—that pretending is the art of dreaming when you're wide awake," Gleiberman wrote. Fifteen years later, *Toy Story 3* was bringing him to tears. **A**
- **THE FELLOWSHIP OF THE RING** *2001* Critic Lisa Schwarzbaum admitted she was a *Lord of the Rings* virgin before reviewing Peter Jackson's sweeping adaptation—but even the most fervent J.R.R. Tolkien nerds could find no fault with her take. She wrote, "I may have never turned a page of Tolkien, but I know enchantment when I see it." **A**

WE BLEW IT

- **PRETTY WOMAN** *1990* Twenty years after the fact, Gleiberman called his pan of this beloved romantic comedy "the most infamous review I had ever written or probably ever would write." He initially dismissed it as a "plastic screwball soap opera." Julia Roberts wouldn't be wrong to tell him, "Big mistake. Huge." **D**
- **FIGHT CLUB** *1999* Schwarzbaum achieved notoriety among Chuck Palahniuk fanboys with her scathing slam of David Fincher's cult classic. But there's no denying it's a deliciously written review, evoking "limp penises" and several mentions of IKEA. **D**
- **LET THE RIGHT ONE IN** *2008* A brief review of this "Swedish headscratcher," as Gleiberman put it, has racked up 468 mostly angry comments on EW.com at press time. **C**

◀ Levi Miller

Pan

STARRING	DIRECTED BY
Hugh Jackman, Levi Miller, Garrett Hedlund, Rooney Mara	Joe Wright

RATING	LENGTH	REVIEW BY
PG	1 hr., 51 mins.	Joe McGovern @*jmcgvrn*

MODERN MUSIC IN fantasy films can be like a shot of pheromones, but when 10,000 child slaves ecstatically sing Nirvana's "Smells Like Teen Spirit" in *Pan*, the song's satirical lyrics ("Here we are now, entertain us!") make an already gauche movie even dorkier. Who in the world was crying out for a prequel to *Peter Pan*? And especially in this lumpy, vanilla form, in which Peter (Levi Miller) is swept to Neverland, where he cavorts with nemesis-to-be James Hook (Garrett Hedlund, sounding like his lines were dubbed by Sam Elliott on Ambien). The dialogue is groan-inducing—"So the boy is lost?" "Yes, he is a lost boy"—but Hugh Jackman gives the movie a bit of twinkle as a pirate who breathes pixie dust to stay fresh and relevant. Maybe the people behind *Pan* should have snorted some. **C–**

EW *Bridge of Spies, Crimson Peak,* and *Goosebumps* (Oct. 16) did not screen by our deadline, but you can find our reviews on EW.com

CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A–	THE MARTIAN ▲	85	78	93	**85**
A	SICARIO	80	83	93	**85**
A–	THE WALK	82	70	87	**80**
B	BLACK MASS	78	68	76	**74**
A	HE NAMED ME MALALA	57	56	70	**61**
B–	THE INTERN	75	51	58	**61**
B–	HOTEL TRANSYLVANIA 2	73	44	51	**56**
B–	FREEHELD	59	46	53	**53**
C	THE GREEN INFERNO	58	38	37	**44**
D	STONEWALL	29	30	10	**23**

TOY STORY: © PIXAR/DISNEY; *PRETTY WOMAN*: RON BATZDORFF; *PAN*: LAURIE SPARHAM

TV

EDITED BY **AMY WILKINSON** @amymwilk

LOGLINES

Another Trip to the *Zoo* CBS has renewed the James Wolk-starring series for a second season. ***Doctor Who Jr.*** A spin-off show, *Class*—set at the Coal Hill School—will be exec-produced by YA author Patrick Ness.

▲ André Holland and Clive Owen

The Knick

DATE	TIME	NETWORK	REVIEW BY
Premieres Oct. 16	10 p.m.	Cinemax	Melissa Maerz @*MsMelissaMaerz*

MANY OF THE best dramas explore the inner workings of the mind, but few investigate the body as brilliantly as *The Knick*. Returning to New York's Knickerbocker Hospital, this time in 1901, season 2 revels in corporeal horror just as viscerally as the first season did. There's a certain forbidden thrill involved in watching Dr. Thackery (Clive Owen) peel back a patient's nasal cartilage and pound the bone with a hammer until she looks like a Victorian Skeletor. And you can't quite get that same excitement from contemporary medical dramas; since medicine has become so sanitized, it's hard for characters to find a reason to dive elbow-deep into the messy gunk that's pulsating inside all of us. Somehow *The Knick* is able to perfectly capture the early-20th-century mystery of flesh and bone and transmit it to modern-day viewers, maybe because it's set at a time when bodies were still about as foreign to doctors as they are to the rest of us now.

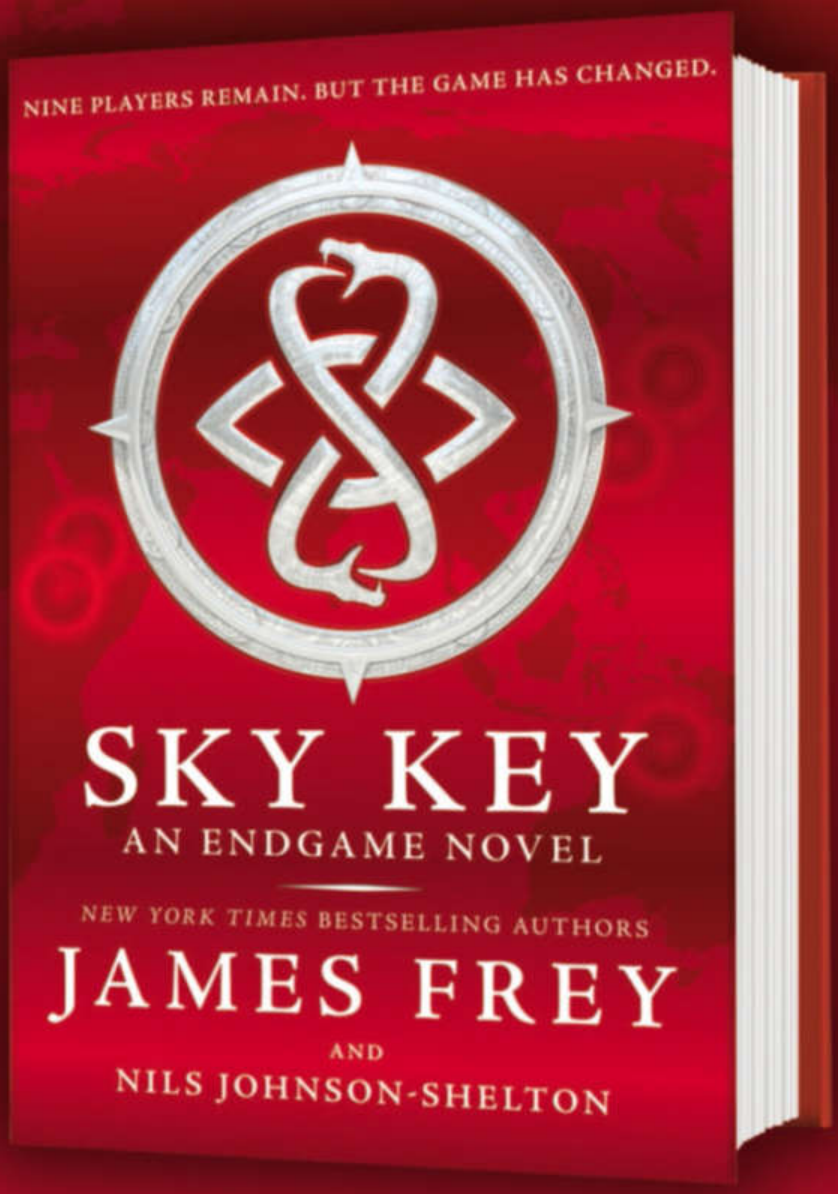
But it's not just the gross-out surgery scenes that make this show. The new season also offers sharp insight into the ways great minds can be reduced to mere bodies—socially, politically, and professionally. Thackery has started studying addiction, which allows the show to question the ethical implications of turning live humans into objects of experimentation. As a black doctor working on an otherwise all-white staff, Dr. Edwards (André Holland) is now acting chief of the hospital, but he fears the official title will go to another candidate because of his skin color, and a visitor from his past (no spoilers here!) seems determined to make

TARDIS: ADRIAN ROGERS/BBC; *THE KNICK*: MARY CYBULSKI/CINEMAX

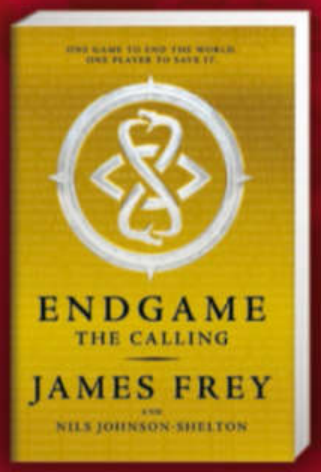
~~TWELVE PLAYERS~~. NINE PLAYERS REMAIN.

~~THREE KEYS~~. TWO KEYS ARE LEFT TO BE FOUND.

ONLY ONE CAN WIN.



The epic, multimedia Endgame experience continues with the second book in the *New York Times* bestselling series, *SKY KEY: An Endgame Novel*



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his race an issue with his peers. Inspired by the Knickerbocker's new work with prostitutes, nurse Lucy (Eve Hewson) is studying to become a doctor, though she knows her gender might make that goal impossible. And abortion provider Sister Harriet (Cara Seymour) has been imprisoned for helping women like Cornelia (Juliet Rylance) whose lives might've been permanently altered by their wombs. The story line feels eerily timely, especially in light of current debates over Planned Parenthood.

Considering *The Knick*'s sophisticated view of how the body shapes us, it's not surprising that the drama's real pleasures are physical, not emotional. It's the only TV show that I watch more for the way it's filmed than for the actual plot. Though it's created by Jack Amiel and Michael Begler, director Steven Soderbergh is the real auteur here. His vivid world-building somehow feels futuristic, even though *The Knick* is set more than a century ago. When a syphilitic patient undergoes a "fever cure," Soderbergh lights the scene with a hallucinatory glow, as if we can somehow suffer through it with her. When doctors tinker with the latest inventions, he overlays the scene with the digital throb of electronic music, as if the hospital is working on technology's cutting edge. During the most intense scenes, the camera follows troubled characters at a clinical distance, forcing us to observe them with a skeptical eye, as the doctors observe their patients.

The downside is that the storytelling can feel awfully cold. Moments that should be personally affecting are often used to illustrate historical truths instead. Lucy, who's supposed to be reserved, ends up coming off strangely blank, and Hewson's stiff performance doesn't help. But these characters are still fascinating case studies for the mind-body connections we make as viewers: They're better appreciated with the brain than the heart. **B+**

SPOILER ALERT

KING FRANCIS' *REIGN* IS OVER

Toby Regbo and Adelaide Kane

The CW's 16th-century-set series doesn't always follow the history books, but one thing is for certain—King Francis (Toby Regbo) will die during *Reign*'s third season (Fridays at 8 p.m.). EP Laurie McCarthy spoke exclusively to EW about why she's taking the rare step of spoiling his fate before the season even begins.

"I wanted people to get used to it—there was no way around it in the storytelling," McCarthy says. "We've done shocking deaths, and that's not the tone of this story."

Despite an epic (and fan-favorite) romance between Mary, Queen of Scots (Adelaide Kane) and Francis, McCarthy explains that the show has always promised a tragic love story. (In real life, Francis died of an ear infection at 16.) "We take liberties, but this is an element of history that we felt beholden to," she says. "The pilot promises his death."

And with death comes the possibility of new life for the show. "[His demise] sets people on a different course. He's not just the lead of our show. He's not just a love interest. He's the king of France."

McCarthy ensures a proper—though maybe not quite by the history books—send-off. But we can tell you this: He *won't* be humped out of a window.

—*Samantha Highfill*

EW 25

WE CALLED IT / WE BLEW IT

OVER THE PAST QUARTER CENTURY, *EW* GOT A LOT OF TV RIGHT—EXCEPT WHEN WE GOT IT WRONG. **By Amy Wilkinson**

WE CALLED IT

TWIN PEAKS *1990* Critic Ken Tucker knew David Lynch's oddball mystery wouldn't be a commercial hit—but that wasn't the point. "*Twin Peaks* makes you aware of just how slapped together most TV entertainment is," he wrote. "Its calm, deliberate eccentricity is a virtue in itself." **A+**

FRIENDS *1994* Humdrum, six-friends-in-a-coffeehouse conceit aside, Tucker saw promise in what would define Must See TV. "*Friends* operates like a first-rate Broadway farce, complete with slamming doors, twisty plots, and intricately strung together jokes." **A–**

VERONICA MARS *2004* Another crime-riddled fictional town that captured our attention? Neptune and its sleuthing teen Veronica. "[Her] world is like an Archie comic gone really dark," critic Gillian Flynn wrote. **A–**

WE BLEW IT

SEX AND THE CITY *1998* The first few episodes of the HBO series didn't leave us wondering whether we were a Carrie, Miranda, Samantha, or Charlotte. In fact, critic Bruce Fretts characterized the women as so self-involved "they make Ally McBeal look like Mother Teresa." **C–**

DAWSON'S CREEK *1998* Sometimes there's no accounting for teen taste. Even Tucker's then 16-year-old couldn't predict the drama's success, quipping, "It's like *My So-Called Life* without the life." Sad Dawson. **C**

PRETTY LITTLE LIARS *2010* Speaking of soapy young-adult series, we didn't consider *PLL* A-worthy either when it debuted. According to critic Leah Greenblatt, it "hits every 'racy' teentertainment mark so hard...it feels like the only thing missing is a visit from the ghosts of Jennifer Love Hewitt and Freddie Prinze Jr." **D–**

REIGN: SVEN FRENZEL/THE CW; *TWIN PEAKS*: ABC PHOTO ARCHIVES/GETTY IMAGES

Fall's **Craziest** Names

Apple, North, and Blue Ivy have nothing on this fall's newest crop of wacky character names. We talked to the shows' creators about the making of the monikers. By Marc Snetiker and Tim Stack

MOONBEAM CITY: COMEDY CENTRAL; AMERICAN HORROR STORY: HOTEL: SUZANNE TENNER/FX; SCREAM QUEENS: STEVE DIETL/FOX; BLOOD & OIL: CRAIG SJODIN/ABC

Pizzaz Miller

Voiced by Elizabeth Banks

MOONBEAM CITY
Wednesdays at 10:30 p.m. on Comedy Central

The no-nonsense police chief of Moonbeam City has perhaps the most nonsensical name in law enforcement. "Pizzaz Miller is a shining example of the *Moonbeam City* name formula: boring last name plus a first name an 8-year-old girl would call her horse," EP Scott Gairdner says. "Pizzaz's sisters have even more swanktastic names: Panache, Charisma, Sophistica, and Accoutrement Miller. Try any of these as stripper names, as long as you give us a cut of your singles."

Ramona Royale

Angela Bassett

AMERICAN HORROR STORY: HOTEL
Wednesdays at 10 p.m. on FX

We've barely met the Hotel Cortez's film star, but we're already alliteratively obsessed. "Ramona Royale was invented in the writers' room," says EP Brad Falchuk. "When we were creating the character, we were just tossing names around, different combinations. That is how we do it for the big characters. It's like a weird form of jazz. Everyone throwing stuff out and riffing off each other until something beautiful emerges from the chaos."

Cathy Munsch

Jamie Lee Curtis

SCREAM QUEENS
Tuesdays at 9 p.m. on Fox

If your mind wanders to the gutter when you hear the badass college dean's name, you're not alone. But according to co-creator Ryan Murphy, her surname comes from a much purer place. "Naming characters is like falling in love. When it's love, you just know," Murphy says. "It's always like a bolt from the blue. When they work, it just comes. For all our characters, we usually have 10 nominees and then choose, but for Munsch and Royale and [Emma Roberts'] Chanel Oberlin, they were just the first choice and they stuck."

Wick Briggs

Scott Michael Foster

BLOOD & OIL
Sundays at 9 p.m. on ABC

The unappreciated son of an oil tycoon—we can think of at least one reason why he acts out—has a moniker with literary roots, according to co-creator Rodes Fishburne. "The idea for the name comes in part from the Ray Bradbury novel *Something Wicked This Way Comes*. And also because I loved the idea of using part of the word *wicked* as a character's name. There really was no other name to consider—once Wick was on the page, the name just popped."

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In honor of Bertolli's year-long 150th anniversary "celebrazione," celebrity chef Antonia Lofaso offers readers a classic flatbread recipe that showcases the rich taste of tradition with her own fresh and inspired twist.

"I stayed within the genre of traditional flatbread ingredients but made them just a little more current... fresh ricotta instead of mozzarella, prosciutto instead of pepperoni, fresh arugula instead of oregano."

FRESH RICOTTA FLATBREAD WITH PROSCUITTO, ROSEMARY, CHILI, LEMON & PISTACHIOS

Preheat oven to 425. Roll pizza dough out to 14 inches long and about 1/2 inch thick with a rolling pin. The shape should be oblong. Dock with a fork about 15 taps to cover the distance of the dough (this prevents it from rising during the cooking process). Spread Bertolli® Riserva Balsamic Vinegar & Caramelized Onions Sauce evenly from end to end and bake in the oven for about 12–15 minutes until crispy and the dough is fully cooked. Allow to cool for about 5 minutes.

While cooling, season ricotta cream with Kosher salt, rosemary, chili, parsley, and lemon zest. Then, dollop the ricotta cream over the entire flatbread. Drizzle Bertolli® Extra Virgin Olive Oil and cracked black pepper over the flatbread.

To finish, evenly distribute the proscuitto allowing it to gently land in a standing shape and garnish with fresh arugula and crushed pistachios.

1 lb pizza dough
1/2 cup Bertolli® Riserva Balsamic Vinegar & Caramelized Onions Sauce
1 cup ricotta blended with 1/4 cup mascarpone
1t Kosher salt
1t chopped fresh rosemary
1t chili flake
1T chopped fresh parsley
1t finely grated lemon zest
2T toasted and salted pistachios
2T Bertolli® Extra Virgin Olive Oil
black pepper milled to finish
6 slices thinly shaved proscuitto
1/4 cup fresh arugula

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What's Your **Culinary Show** Du Jour?

With a buffet of all-you-can-watch options, it's tough to know what foodie shows to sample. Take our quiz to find out which one will satisfy your palate. **By Shirley Li**

WHAT IS RATATOUILLE?

Isn't that a Pixar movie?

A French dish made of sautéed vegetables, including tomatoes, eggplant, and squash.

IF YOU WERE GOING TO SPLURGE ON DINNER, WHAT WOULD YOU RATHER HAVE?

WHICH CHEF'S QUOTE BEST DESCRIBES YOUR PHILOSOPHY TOWARD COOKING?

Loads and loads of mac and cheese sounds about right.

Lobster risotto with chanterelles and tuna tartare. With caviar.

"You don't have to cook fancy or complicated masterpieces—just good food from fresh ingredients." —**JULIA CHILD**

"Pushing yourself to the extreme creates a lot of pressure and a lot of excitement, and more importantly, it shows on the plate." —**GORDON RAMSAY**

PICK A FICTIONAL TV CHEF:

WHICH DINING EXPERIENCE DO YOU PREFER?

WHICH FOODIE MOVIE IS YOUR FAVORITE?

Sookie St. James, *Gilmore Girls*

Monica Geller, *Friends*

Cloudy With a Chance of Meatballs

Julie & Julia

Barefoot Contessa: Back to Basics
NETFLIX
Chef Ina Garten ditches her fabulous dinner parties to teach simple recipes for everything from pizza to brown-bag lunches—all from the kitchen of her Hamptons home.

Bar Rescue
SPIKE, SUNDAYS, 10 P.M.
The show may be in its fourth season, but host Jon Taffer is nowhere near finished saving downtrodden bars. Menus get revamped, managers are trained, and even the decor can't escape Taffer's fixer-upper talents.

I'll Have What Phil's Having
PBS, MONDAYS, 10 P.M.*
Everybody Loves Raymond creator Phil Rosenthal taps into his experimental side by city-hopping around the globe in search of the most unexpected, exotic cuisines. (Laugh track not included.)

Chopped Junior
FOOD NETWORK, PREMIERING OCT. 27, 8 P.M.
The pint-size version of *Chopped* has kids cook with mystery ingredients (think pickled pigs feet) and feed celeb judges like Mila Kunis and Martha Stewart.

Late Nite Chef Fight
FYI, PREMIERING OCT. 15, 10 P.M.
Every episode, two Las Vegas chefs leave their kitchens to battle in food trucks, creating dishes out of the ingredients left for them. Winner gets bragging rights—and a meal prepared by the loser.

RATATOUILLE: PIXAR/DISNEY; CHILD: ABC/GETTY IMAGES. *GILMORE GIRLS*: WARNER BROS./EVERETT COLLECTION; CAFE, TV DINNER: GETTY IMAGES (2); *JULIE & JULIA*: DAVID GIESBRECHT; *BAREFOOT CONTESSA*: TODD PLITT; *BAR RESCUE*: ROB KALMBACH; *I'LL HAVE WHAT PHIL'S HAVING*: WGBH; *CHOPPED JUNIOR*: JASON DECROW; *LATE NITE CHEF FIGHT*: FYI

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- Greatest Villains
- One-Hit Wonders
- Best Superheroes
- Mobsters
- Dysfunctional Families
- Zombies
- Unsexiest Sexy Moments
- Dystopias
- Shocking Snubs
- British Imports
- Memorable Deaths
- Late Night Comedy Wars
- And More Bingeworthy Lists

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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* GUEST-STARRING YOUR FAVORITE FORMER WHAT TO WATCH WRITERS! CHECK OUT LISTINGS BY **MIKE FLAHERTY** (OCT. 14), **JESSICA SHAW** (OCT. 15), **DALTON ROSS** (OCT. 18 AND 19), AND **ALYNDA WHEAT** (OCT. 22). **BY RAY RAHMAN @RayRahman**

MUST WATCH OF THE WEEK

Season Premiere

JANE THE VIRGIN

MONDAY, OCT. 12 | 9–10PM | THE CW

Oh, baby. *Jane* picks up where its shocking finale left off, with newborn Mateo kidnapped just minutes after his birth. The season premiere races on from there, and with all the OMG moments—Petra (Yael Grobglas) stealing Rafael's (Justin Baldoni) sperm, Rogelio (Jaime Camil) and Xo's (Andrea Navedo) drunken wedding night, even Luisa's (Yara Martinez) romantic woes—it's enough to make Sin Rostro's scheming head spin. Luckily, the Villanueva women keep things grounded, beginning with Jane (Gina Rodriguez) herself, who, despite her *abuela* (Ivonne Coll) and Xo's advice, strives to do every single thing right as a new mother. Through Jane's eyes, parenthood seems both delightful and utterly daunting (a last-minute lactation class is a highlight), and her scenes will have you laughing and reaching for the Kleenex at the same time. Then again, what else would you expect from *Jane*? As Rogelio would say: It's #blessed. **B+** —*Shirley Li*

JANE THE VIRGIN: NINO MUNOZ/THE CW; FARGO: CHRIS LARGE/FX; MANHATTAN: GREG PETERS/WGN

MONDAY OCTOBER 12

The Big Bang Theory

8–8:31PM | CBS

Afraid of change, Sheldon reverts to 2003 when his life was simpler. Imagine: a time when the Kardashians weren't on TV!

Series Debut

Crazy Ex-Girlfriend

8–9PM | THE CW

A woman abandons her fancy apartment and prestigious job in Manhattan to look for love in the suburbs. A horror story.

Castle

10:01–11PM | ABC

Castle's favorite author, a famous recluse, turns up dead. That still sounds better than writer's block.

Blindspot

10–11PM | NBC

While at the CDC, the team decodes a hidden message in one of Jane's tattoos that could lead to a global catastrophe. The message reads: "Donald Trump 2016."

SEASON PREMIERE

Fargo

10–11:08PM | FX

Sorry, towns named Fargo in Arkansas, Indiana, California, and Georgia—no Kirsten Dunst for you!

TUESDAY OCTOBER 13

Season Premiere

Manhattan

9–10PM | WGN AMERICA

***Manhattan* is a handsomely mounted historical drama about the men and women assigned to—and stuck within—an oppressive secret city that exists to build the first A-bomb. Didn't need that rehash? Then you might also have little use for the season 2 opener, a restatement and finessing of premises that's newbie-friendly. A framing device teases the story's destination, a pre-Hiroshima test, radioactive with intrigue. *CSI*'s William Petersen is the new military honcho. He's crisp, commanding, a bit bland, but effective—just like the premiere. B** —*Jeff Jensen*

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

Mike Flaherty 1997–99

WEDNESDAY OCTOBER 14

Intolerance

6–8AM | TCM

D.W. Griffith's 1916 epic is a sprawling, complex rumination on inhumanity, prejudice, and the evil that men do. Also: a masterpiece.

Empire

9–10PM | FOX

See previous description.

Criminal Minds

9–10PM | CBS

This show is still on? Anyhoo, someone's serially killing brides-to-be on their wedding eves. NFL great Michael Irvin and shock jock Mancow Muller guest-star, while Joe "Fat Tony" Mantegna directs.

black-ish

9:30–10PM | ABC

Dre and his boys have had it with Father's Day being perennially overshadowed by graduation fetes and summer vacations, so they invent "Daddy's Day" to get more bang for their sire-respecting buck. Somewhere, Kramer's hugging his Festivus pole.

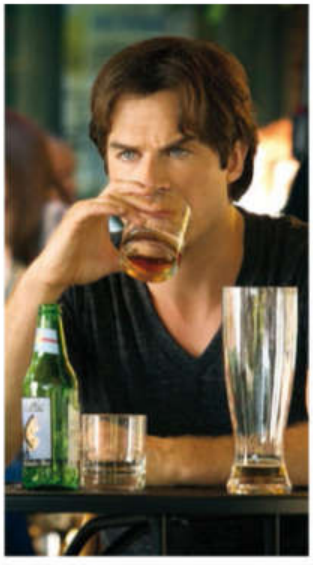
You're the Worst

10:30–11PM | FXX

The sitcom continues the fight to keep the nasty out in front of the nice: In this week's "Side Bitch," Jimmy suspects that Gretchen may be stepping out on him.

Jessica Shaw 2008–14

THURSDAY OCTOBER 15



The Vampire Diaries

8–9PM | THE CW

Damon has no choice but to make amends with his mother. In other news, tonight's episode was written by Damon's mother.

Sleepy Hollow

9–10PM | FOX

"Pandora releases an ancient artifact from her box." Every 14-year-old boy and I will stop cracking up by next Thursday.

Season Premiere

Nathan for You

10–10:30PM

COMEDY CENTRAL

Nathan Fielder thinks about suing Best Buy. Meanwhile, a Starbucks cup breathes a sigh of relief.

How to Get Away With Murder

10–11PM | ABC

Wes learns new info about Rebecca. Can he please learn new info about spackling so he can finally patch those bedroom walls?

INTOLERANCE: TRIANGLE FILM/PHOTOFEST; YOU'RE THE WORST: BYRON COHEN/FX; THE VAMPIRE DIARIES: BOB MAHONEY/THE CW; PLEASE LIKE ME: BEN TIMONY/PIVOT; STREEP: DOUGLAS GORENSTEIN/GETTY IMAGES; AMY SCHUMER LIVE AT THE APOLLO: CRAIG BLANKENHORN/HBO

FRIDAY OCTOBER 16

Please Like Me

10–10:30PM | PIVOT

Where the heck is this channel? Time to find out, because showrunner/star Josh Thomas has only gotten better at mixing mordant one-liners with nuanced emotional drama in *PLM*'s third season. The first episode does what *Girls* takes a season to do, artfully condensing months of a relationship into a half hour. As the cynical Josh (Thomas) pursues his fragile vegetarian love interest Arnold (Keegan Joyce), we get to witness all the stages: flirting, fretting, dating, doubting. They have sex to "Kiss Me." They deconstruct *Love Actually*. They say "I love you." It's messy millennial romance at its realest. A–

SATURDAY OCTOBER 17

The Graham Norton Show

11:15PM–12:15AM

BBC AMERICA

Meryl Streep visits Norton's sofa, accidentally leaves a few spare Oscars in the cushion.

Saturday Night Live

11:30PM–1AM | NBC

Tracy Morgan returns to host for the first time since his accident. Welcome back, Brian Fellow!

Amy Schumer: Live at the Apollo

10–11PM | HBO

Amy Schumer's now a full-fledged A-lister, but she still encounters the same struggles as any other woman, which she immediately proves in her Chris Rock-directed comedy special when she muses about the state of her underwear after one use. Schumer later laments that she's often labeled a sex comic, but this hour is a prime example of how she's much more than that: There are sex jokes, sure, but she also takes aim at ridiculous Hollywood expectations, hurtful body standards, and everyday sexism—all of which make her HBO debut both guffaw-worthy and eye-opening. A *—Ariana Bacle*

ILLUSTRATIONS BY KAGAN McLEOD

Dalton Ross 1999–2004

SUN OCT 18

Girl Meets World

8:30–9PM | DISNEY

"Girl Meets Texas, Part 3" airs tonight, and seeing as how this is on Disney, I am going to go ahead and assume that the "Girl" in question is not named Debbie, and that her Texas journey does not end in Dallas.

The Walking Dead

9–10PM | AMC

Someone dies. (Probably.)

Project Greenlight

10–10:30PM | HBO

Let's all cross our fingers and *really* hope that tonight's episode, "Hot Ghetto Mess," was not titled by Matt Damon.

MON OCT 19

Minority Report

9–10PM | FOX

It's cute the way I'm listing this show as if it will still be on the air by mid-October.

Scorpion

9–10PM | CBS

It's not that I'm holding star Katharine McPhee's *American Idol* past against her. I'm holding the fact that I may have once voted for winner Taylor Hicks against *myself*. And watching the former runner-up here ignites a season 5 shame spiral that I'm just not equipped to handle right now.

TUE OCT 20

Grandfathered

8–8:30PM | FOX

Jimmy misses his granddaughter's second birthday party. Eh, the sequel's never as good anyway.

Season Premiere

Being Mary Jane

9–11PM | BET

Placed on medical leave after her car accident, Mary Jane is temporarily replaced by a beautiful young Latina anchor. Or is it just Geraldo Rivera in a wig?

WED OCTOBER 21

Series Debut

Do Not Disturb: Hotel Horrors

9–10PM | INVESTIGATION DISCOVERY

American Horror Story: Hotel **not creepy enough for you? Try a miniseries from executive producer Joel Schumacher that reenacts some of history's most infamous hotel-based crimes. "I've been obsessed with true crime since *In Cold Blood*," says Schumacher, who adds that the headline-grabbing 2010 "Soho House Murder" is first on the docket. Why are hotels such hotbeds of bad behavior? "You're away from your day-to-day reality," Schumacher ventures. "People do things that they wouldn't normally do. It seems like you can get away with anything."**

GRANDFATHERED: ROBERT TRACHTENBERG/FOX; DO NOT DISTURB: HOTEL HORRORS: INVESTIGATION DISCOVERY; WINFREY: STEVE GRANITZ/WIREIMAGE.COM; COMPARED TO WHAT: THE IMPROBABLE JOURNEY OF BARNEY FRANK: MICHAEL CHANDLER/SHOWTIME

Alynda Wheat 2004–08

THURSDAY OCTOBER 22

Belief

8–9PM | OWN

Night 5 of Oprah's seven-night series on spirituality is called "God Help Us." Tomorrow is "Hey, Lord, It's Totally Cool if We're Too Late, Our Bad," followed by "Hell Is an Unplayable Bingo in *Words With Friends*."

Thursday Night Football

8:25–11:30PM | CBS

Seattle against San Francisco? Sorry, Midwest and East Coast, you'll have to find some other excuse to get drunk and argue about people you don't know. But hey, you're American—I have faith in you.

Man vs. Child: Chef Showdown

9–10PM | FYI

Teaching children that women don't belong in professional kitchens since someone-no-longer-working-in-marketing came up with that title.

Series Debut

Great Wild North

10–11PM | HISTORY

I gotta hand it to these fur trappers in Alaska, acting like it's still 1867. Hey, you nutty, snow-blind freaks—take heart in knowing that your sacrifice, hardship, and frostbite will mildly amuse me until I turn the channel.

Tiny House Hunters

10–11PM | HGTV

Portland native Jessica wants a 200-square-foot house, but she "doesn't want to give up" on things like a washer-dryer, dishwasher, and entertainment room. Here's a suggestion: Just give up.

FRIDAY OCTOBER 23

Compared to What: The Improbable Journey of Barney Frank

9–10:30PM | SHOWTIME

Usually it would be suspicious for a politician to star in a biographical doc without some immediate agenda. But as the title suggests, the story of retired Democrat Barney Frank—who started as a closeted local pol in the '70s and went on to become a high-ranking congressman—is interesting on its own, worthy of watching regardless of your party. A lot of this is because Frank is such a *character*: As a state legislator, he once introduced a bill to eliminate February because "no one likes it." Of course, he ended up championing more important causes—gay and civil rights, finance reform, general sanity. *Compared* is clearly on Frank's side, but even if you don't find his politics likable, you might still find him lovable. B+

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Your relationship?
Your identity?
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SATURDAY OCTOBER 24

Season Premiere

Da Vinci's Demons

8–9PM | STARZ

Da Vinci will duke it out against knights, emperors, and the Pope. No word on when he'll have time to paint.

Season Finale

Blunt Talk

9–9:30PM | STARZ

The show ends its first season, giving Patrick Stewart more free time to hang with BFF Ian McKellen. Get ready for some prank calls, Ben Kingsley!

Unwrapped 2.0

8–8:30PM | FOOD

Alfonso Ribeiro explores the secrets of Nathan's chili cheese fries. Just a wild guess here, but maybe it's chili, cheese, and...fries?

Marvel's Guardians of the Galaxy

9:30–10PM | DISNEY XD

The episode is called "Undercover Angle." You're busted, isosceles!

Season Finale

Survivor's Remorse

9:30–10PM | STARZ

Reggie has doubts about signing Jupiter Blackmon as a client. In other words, Jupiter is in retrograde.

SUNDAY OCTOBER 25

The Simpsons

8–8:30PM | FOX

The annual "Treehouse of Horror" special features Sideshow Bob finally killing Bart. Shorts, eaten.

The Good Wife

9–10PM | CBS

Alicia takes a client's shoplifting case. Ironically, the client was accused of stealing "Free Winona" T-shirts.

The Leftovers

9–10PM | HBO

More like *The Hangovers*: Kevin comes home with no memory of the night before and no phone.

Last Week Tonight With JoŠ Oliver

11–11:30PM | HBO

Watching an episode of *Last Week Tonight* legally counts as reading a newspaper.

DA VINCI'S DEMONS: STEFFAN HILL/STARZ; OLIVER: EMILY SHUR/HBO

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Music

EDITED BY **KEVIN O'DONNELL @ODtron**

Selena Gomez

TITLE	LABEL
Revival	Interscope
GENRE	**LENGTH**
Pop	39:32

Demi Lovato

TITLE	LABEL	
Confident	Hollywood	**REVIEW BY** Tim Stack *@EWTimStack*
GENRE	**LENGTH**	
Pop	37:40	

SELENA GOMEZ AND DEMI LOVATO are two stars who were groomed by the Disney machine. But in recent years they've jettisoned their Mickey Mouse ears by going for pop stardom. If this scenario sounds like a throwback to another Mouse House era—starring Britney Spears and Christina Aguilera—well, it looks like history is repeating itself. And just as gossipmongers were always eager to pit Brit-Brit and Xtina in an imagined never-ending feud, Gomez and Lovato are the subject of similar scrutiny. It may not help that they're releasing their records one week apart, but judging by their latest albums, the two are going down very divergent paths. And they're succeeding on their own terms.

BEST TRACKS **"Hands to Myself"** Gomez breathily coos over hip-swiveling beats | **"Camouflage"** Gomez's most emotionally raw moment | **"Cool for the Summer"** Lovato's sexy, bi-curious

GOMEZ: CHRISTOPHER POLK/GETTY IMAGES; LOVATO: SARTORIALPHOTO/SPLASH NEWS/CORBIS

NOTEWORTHY

Miley Cyrus will tour with **The Flaming Lips** in November. Scottish alt-rockers **The Jesus and Mary Chain** are recording their first new album in 17 years. **Bono** tells EW that **U2**'s next album, *Songs of Experience,* will feature "very epic" tracks.

On her fifth album Gomez goes for mood-setting, and the result is a gripping batch of sultry pop jams that are more "Netflix and chill," less "Let's hit the *club*." Since her 2009 debut Gomez, now 23, hasn't always come across as a powerhouse singer, so she's wise to team up with studio pros like Stargate and Rock Mafia, whose glossy, insanely catchy production (a whistled hook here, a cool, pitter-pattering groove there) keeps *Revival* from becoming a bore. Gomez's high-profile celebrity—she's Justin Bieber's ex and Taylor Swift's BFF—may be off-putting for aesthetes and music snobs, but they'll be missing out: *Revival* is as fresh and forward-thinking as the music of indie darlings Tove Lo and FKA twigs.

If Gomez is going for a lazy-Sunday-with-rosé vibe, Lovato is blaring a loud-AF air horn at a house party. *Confident*, released by Disney's Hollywood Records, bursts with titanic melodies from songwriters like Max Martin and Ryan Tedder, and the 23-year-old's unstoppable vocal power imbues these songs with an exciting rock & roll edge. On the aggressive "Waitin for You," Lovato attacks her haters with her gale-force voice—she's like the pop version of MMA fighter Ronda Rousey. "Knuckles out and a guard in my mouth," she bellows, "When you're hungry for the next round/ I'll be waitin for ya!" Over 11 tracks Lovato's energy is unwavering, sometimes to a fault. So it's a welcome relief that she takes a moment to reveal a softer side on the gospel-tinged ballad "Father," a tear-jerking tribute to her estranged late dad.

Taken on their own, Gomez's and Lovato's albums aren't breaking any radical new pop ground. In fact, both could have benefited by taking inspiration from the other. (Fans could easily make their own Selemi Gomato playlist—and the result would be killer.) But what's most remarkable and exciting about *Revival* and *Confident* is how two talented women who may have seemed like carbon copies of each other at first are becoming individual artists. Not unlike Britney and Christina. *Revival:* **B+** *Confident:* **B+**

smash is pure fire | **"Kingdom Come"** Lovato's soaring anthem to heavenly love

WHAT'S THAT SONG?

TV Jukebox

EW scopes out the best musical moments from recent episodes of your favorite shows

THE MUPPETS

THE SONG
"Roots," Imagine Dragons
THE SCENE
Muppet mayhem gets a prog twist in the show's Sept. 22 premiere: The Las Vegas group teams up with Animal on drums for an adorable stripped-down take on their percussive new anthem.

LIMITLESS

THE SONG
"Distance," Andrew Jackson Jihad
THE SCENE
When FBI scientists perform tests on Brian (Jake McDorman) in the Sept. 29 ep to determine why he doesn't suffer from the NZT drug's side effects, the jittery punk jam from this Arizona group only adds to the anxiety.

NASHVILLE

THE SONG
"Worried Mind," Eilen Jewell
THE SCENE
Listen closely or you'll miss it: This forlorn bluegrass tune plays quietly during the Sept. 30 episode when Layla (Aubrey Peeples) learns that no one from her music label is turning out for her showcase.

THE GOLDBERGS

THE SONG
"I Can Do That" from *A Chorus Line*
THE SCENE
In the family sitcom's Sept. 30 ep, Adam (Sean Giambrone) auditions for the high school play by doing this Broadway classic—and his endearing rendition lands him leading-man status.

CASUAL

THE SONG
"After Laughter (Comes Tears)," Wendy Rene
THE SCENE
The Motown ballad sets the mood when socially awkward Alex (Tommy Dewey) finds his sister's one-night stand grabbing a postcoital glass of water during the show's Oct. 7 debut.

YOU'RE THE WORST

THE SONG
"New Skin," Torres
THE SCENE
The female songwriter delivers a gut-wrenching rock ballad that plays during the shocking Sept. 30 scene when Gretchen (Aya Cash) leaves Jimmy (Chris Geere). —***Isabella Biedenharn and Dana Rose Falcone***

THE MUPPETS: ABC; *LIMITLESS:* CBS; *THE GOLDBERGS:* ISABELLA VOSMIKOVA/CBS; *YOU'RE THE WORST:* FX

EW 25

WE CALLED IT/ WE BLEW IT

OVER THE PAST QUARTER CENTURY, EW GOT A LOT OF MUSIC RIGHT—EXCEPT WHEN WE GOT IT WRONG. **By Kyle Anderson**

WE CALLED IT

KANYE WEST
808S & HEARTBREAK
West's fourth album was a dramatic departure that disappointed fans, but in our A– review he found "the soul beneath the swagger," a path he followed for the watershed *My Beautiful Dark Twisted Fantasy*.

JEFF BUCKLEY
GRACE
The singer-songwriter didn't get the recognition he deserved until after his tragic death in 1997, but when his debut arrived in 1994, we declared it one of the best albums of the year—and scored it a rare A+.

ADELE
19
Sure, in the review of *19* EW said, "Adele's songs aren't as sharp as Duffy's," but we've been championing the British superstar from the start: Her first appearance on the Must List came in March 2008, three months before *19*'s U.S. release and well before she became a worldwide phenomenon.

WE BLEW IT

PEARL JAM
TEN
Pearl Jam were pioneers of the Seattle sound, with huge tunes like "Alive" and "Even Flow," but EW shrugged off their 1991 debut with a dismissive B–.

JANET JACKSON
JANET.
It sold an estimated 20 million copies worldwide, spawned signature hits like "If" and "That's the Way Love Goes," and established Janet as one of the definitive artists of her generation, but EW was not having her liberated come-ons, giving it a C+ and declaring the record that's pronounced "Janet, period" a "mess—period."

JOAN OSBORNE
RELISH
The one-hit wonder resonated deeply with EW: *Relish* was declared the best album of 1995 (a list that omitted Alanis Morissette's *Jagged Little Pill* and Björk's *Post*) and also landed on the Best of the Decade list for EW's 10th anniversary.

SOUNDTRACK OF MY LIFE

Zane Lowe

The tastemaking British DJ and host of Apple Music's Beats 1 talks about the power of U2's *War* and why 50 Cent's *Get Rich or Die Tryin'* made him sob. **By Madison Vain**

The first music I bought with my own money My mom used to take my brother and I record shopping on the weekends. One day she gave me money and said, "Go pick something out yourself." I was 10 and chose U2's *War*. I was so excited opening it, looking at the cover—all the things people our age talk about now in the digital era with some mysticism. It really was magical.

The first song I played on my first radio show It was called *Music Response* on Xfm in the U.K. I had just gotten the Deftones' *White Pony* album, and I was obsessed with "Feiticeira." I went to the programming director and said, "I know this is a playlist show, but it's my first [one], let me start it with a song I want to play." I was so stoked, I completely ignored the fact that the first words are "F---, I'm drunk!" So the first track I ever played on radio had a swearword. [*Laughs*]

A song that makes me cry Bon Iver's "Perth" gets me every time. And I got pretty emotional the other day listening to Ryan Adams' [cover of Taylor Swift's] "Out of the Woods." But then again, I cried to *Get Rich or Die Tryin'* on a plane once. Can we chalk that up to altitude?

The band I'm most proud to have championed Arctic Monkeys. The first time I heard them, it spoke to me: It was rock & roll but had a lot of groove. Singer Alex Turner is an incredible wordsmith—he's like a rapper.

My karaoke song I have only ever sung karaoke once and it was an R.E.M. song. If I were to do it again, I would do Spandau Ballet's "Gold." When I open up, I can do [singer] Tony Hadley pretty well.

A song I introduced to my kids Last Christmas we were getting ready to leave London, and I was reflecting in the car a bit. I turned on "Cycling Trivialities" by José González. It's, like, nine minutes long and amazing. At first our youngest didn't take to it. But the next time we got in the car, he asked if we could put it back on. Within three or four listens, he knew every word. It was just a moment where all those clichés of being a parent, sharing music with your kids, came flooding in.

LOWE: APPLE

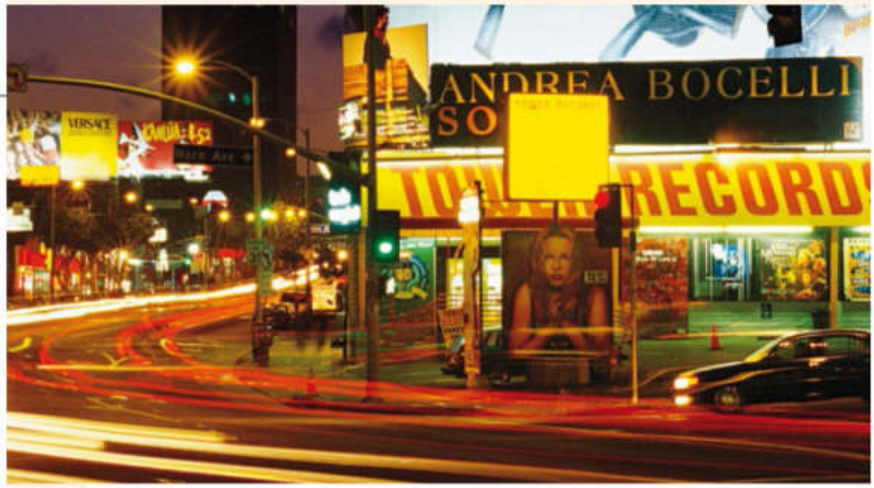
BREAKING BIG

TINASHE

How a child actor became R&B's hottest new voice—with a little help from Katy and Nicki

Tinashe is used to the spotlight. For the past 15 years, the Kentucky-born actress has pursued a film and TV career, with roles in 2004's *The Polar Express* and on *Two and a Half Men* in 2008–09. But ever since she listened to Janet and Michael Jackson as a child, music has always been her first passion, and in 2014 she ditched acting for singing—and scored with the sultry Top 40 R&B jam "2 On." Says the 22-year-old: "I always thought, I'm going to enjoy being in front of the camera until I'm old enough to start doing music full-time." Her steady rise is about to hit warp speed. This month she released a thumping single, "Player," featuring Chris Brown, and she's putting the finishing touches on her second album, *Joyride*, with tracks from some of pop's most in-demand producers (Dev Hynes, Max Martin). But don't label Tinashe—who's on tour with Katy Perry this fall—as another prefab pop star. In fact, she's been taking cues from Nicki Minaj, who she opened for this summer. "Nicki has an ability to be unapologetic," she says. "And I want to push the boundaries of what R&B is." *—Jessica Goodman*

TINASHE: ANGELA PHAM/BFA/SIPA USA; TOWER RECORDS: ROBERT LANDAU/CORBIS; HANKS: ROBIN MARCHANT/GETTY IMAGES



The Untold Story Of Tower Records

In his new doc, *All Things Must Pass*, **Colin Hanks** traces the rise and fall of the iconic music chain. The actor-turned-director (and son of Tom), 37, sat down with EW's SiriusXM 105 to talk about the movie—and why it's personal. **By Leah Greenblatt**

Colin Hanks

You're from Sacramento, which is also the home of the original Tower Records store. Was it a big place for you?
Growing up, Tower was always this point of civic pride. I didn't have much of a sweet tooth, so I would just spend all my money buying music there. When the stores were closing [in 2006], I was living in New York, and a friend of mine from Sacramento was visiting. We were talking about what a sad thing it was, and she said, "I can't believe it all started in that little drugstore." I was like, "What are you talking about?" She told me that Russ Solomon, the founder, started selling used 78s from the jukebox in his father's drugstore in 1941. And he grew it to 192 stores around the world? I said, "*That's* a documentary."

You got Russ to participate, and some major stars, too: Bruce Springsteen, Elton John. Dave Grohl said it's the only place that would hire him, because of his long hair.
Yeah, Dave Grohl, you may have heard of him, he used to drum for this band Nirvana.... [*Laughs*] When I started doing research and finding out what a unique place it was—a place where pretty much anyone could work, that people spent 40 years of their lives at—that's a special thing.

But you never got to work there yourself?
I applied to two different Towers in college! They said, "Okay, look, we can give you this application and you can fill it out. But we're gonna tell you right now, there are 50 people ahead of you, and we're not even hiring right now." [*Laughs*]

What else surprised you during your research?
I learned how young the music business really is. The retail side started with sheet music, then records in the late '20s, early '30s. It evolved very quickly. You have these windows of four or five years where technology changes and something comes in. Sometimes those technologies stick, sometimes they don't.... But it's not just that Napster killed Tower. It's not that simple.

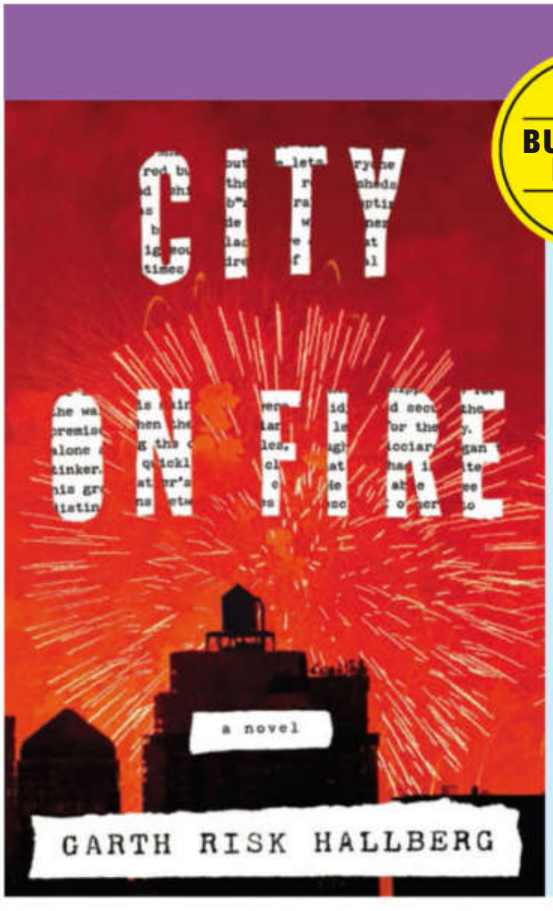
Will you give us a requiem for Blockbuster video next?
Ha, no. But when RadioShack closed, I got a barrage of texts saying, "So, you gonna make the RadioShack documentary now?"

Books

EDITED BY **TINA JORDAN** @EWTinaJordan

BETWEEN THE LINES

With his wife, beloved kids' book author Daniel Handler—a.k.a. **Lemony Snicket**—donated $1 million to Planned Parenthood. **Patrick Kennedy**, in his memoir *A Common Struggle*, discusses substance abuse in the dynastic clan.



FALL'S BUZZIEST BOOK

City on Fire

BY	PAGES	GENRE	REVIEW BY
Garth Risk Hallberg	944	Novel	Leah Greenblatt @*Leahbats*

CITY ON FIRE arrives with more than just the physical heft of its 900-plus pages. Expectations for Garth Risk Hallberg's debut, which sold for nearly $2 million in a publishing-house bidding war and had its film rights swiftly snapped up by producer Scott Rudin, hang heavy too. Can his writing—and your wrists—bear the weight? In a very subjective word, yes. (Though some copies will undoubtedly be left to languish in the same nightstand stacks where uncracked paperbacks of *Cloud Atlas* and *Infinite Jest* live out their lonely days.) Hallberg's ambition is as sweeping as his scope, and *City* isn't without its share of literary tricks, some more successful than others. But the story itself engages from the first page, plunging readers into the barely contained chaos of 1970s New York—a city that is, literally and figuratively, on fire. While the Bronx burns, two teenagers from Long Island baptize themselves in the East Village underworld of punk clubs and anarchist squats, an uptown marriage falls apart, a scion of privilege spirals further into drug addiction, a young black man wrestles with his sexuality and Southern heritage, and a washed-up journalist chases a lead he thinks might save him.

There's almost no cultural hot button the plotlines don't push: race, class, sex, crime, corporate espionage. And the web of conspiracies and strange coincidences that tie nearly every thread together comes with a cast of secondary characters so vast that some readers may need to keep their own CliffsNotes. How will the lonely middle-aged dad forging fireworks in a suburban shed connect with the amphetamine-fueled nihilist plotting a revolution in his Alphabet City crash pad? Can a polio-hobbled detective figure out how a pretty NYU student came to be found bleeding and unconscious in the shadow of one of Manhattan's most exclusive buildings before the wrong people beat him to it?

Some of those questions don't have satisfying answers, and there are other flaws: Hallberg's use of mixed media doesn't always serve the story, and his fondness for arcane words (*horripilating*, *ratiocination*, *florilegia*) can stop otherwise beautiful sentences short. The book's length could almost certainly have been trimmed without losing its essence. Those seem like minor complaints, though, in the face of such a singular achievement: a novel as rich and maddening and unforgettable as the city it illuminates. **A–** E C A

OPENING LINES "A Christmas tree was coming up Eleventh Avenue. Or rather, was trying to come; having tangled itself in a shopping cart someone had abandoned in the crosswalk..."

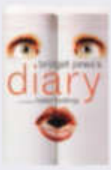
HALLBERG: MARK VESSEY

KEY E = E-BOOK C = CD A = AUDIBLE

WE CALLED IT/ WE BLEW IT

OVER THE PAST QUARTER CENTURY, *EW* GOT A LOT OF BOOKS RIGHT—EXCEPT WHEN WE GOT THEM WRONG

WE CALLED IT



BRIDGET JONES'S DIARY
HELEN FIELDING
We were v.v. right about this British sensation, dubbing it an "addictive snack food of a comic novel." **A**

THE HUNGER GAMES
SUZANNE COLLINS
Guest reviewer Stephen King called the book "a violent, jarring speed-rap of a novel that generates nearly constant suspense and may also generate a fair amount of controversy." **B**

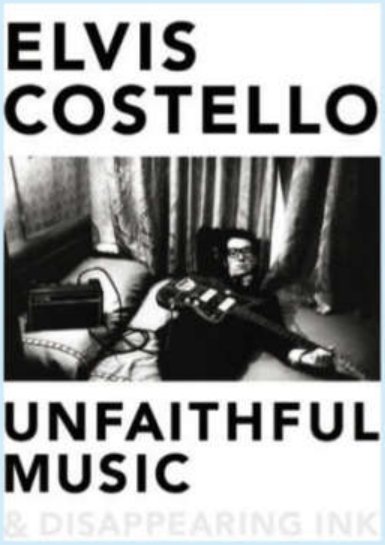
THE PERFECT STORM
SEBASTIAN JUNGER
Long before it shot to the top of the best-seller lists, we wrote, "Ferociously dramatic and vividly written, *The Perfect Storm* is not just the best book of summer. It's an indelible experience." **A+**

WE BLEW IT

LONDON FIELDS
MARTIN AMIS
Reviewers fawned over what they called "the great London novel," but our critic wrote, "*London Fields* has its moments...but they are submerged in 470 pages of pullulating cleverness and eager-to-displease overkill." **C**

A NIGHT WITHOUT ARMOR
JEWEL
Jewel's poetry collection—which includes a verse that rhymes "cripples" with "nipples"—was savaged by almost everyone but us. "Jewel is just a polish away from shining," we wrote. **B**

THE GOLDFINCH
DONNA TARTT
Our critic found very little to like about Tartt's Pulitzer winner: "Like the beautiful, antique-looking furniture Hobie builds using materials from different ages, the novel has too many disparate parts to be a genuine treasure." **B–**



Unfaithful Music & Disappearing Ink

BY Elvis Costello | **PAGES** 670 | **GENRE** Memoir

REVIEW BY Clark Collis *@ClarkCollis*

IT IS ONE of the great wonders of pop culture that the undeniably talented but also bespectacled, politically minded, and—in his youth—acid-tongued Elvis Costello should have become a pop star on both sides of the Atlantic. But equally miraculous is that he lived long enough to achieve songwriting-icon status, given how much booze he and his band the Attractions put away in the '70s and '80s.

Unfaithful Music is at its most vivid when detailing what Costello calls the band's "young and drunk" period. Here is an inebriated Elvis being led from the stage at a show after forgetting the second line of his classic tune "Alison." And here is Attractions drummer Pete Thomas turning up so hungover to record the track "Beyond Belief" that Costello warns him, "You've got one take and then you're going for a little lie-down." Thomas proceeded to unleash a percussive assault of such titanic proportions that, Costello recalls, actress Mary-Louise Parker once told him it made her want to "get drunk and f--- the wrong person." (Note to aspiring drummers: The chances of Thomas' approach working for you may be *less than zero*.)

If this hefty tome's second half could benefit more from the conciseness of Costello's songwriting, the author remains a winningly droll and good-natured guide to his life and many works throughout. At one point, he notes that the problem with writing an autobiography is that the writer ends up not much caring for his subject. It is a problem Costello fans will not have reading this. **B+**

Excellent Adventures

The fall's best picture books will take kids to far-flung places, including the wilds of the Amazon jungle, behind the scenes at the ballet, even inside the human brain. **By Isabella Biedenharn**

Who Done It?
Olivier Tallec
Train your tyke to be a detective: Each page is a new mystery ("Who ate all the jam?") to be solved by sharp observation.

My Wild Family
Laurent Moreau
In this whimsical family album, humans are lovingly compared to the animal they most resemble in appearance and character.

How to Tell a Story
Daniel Nayeri & Brian Won
It's part workbook, part game, as kids roll the cubes to create their own stories.

Swan
Laurel Snyder & Julie Morstad
Snyder and Morstad unfurl the tale of prima ballerina Anna Pavlova alongside textured illustrations.

The Color Monster
Anna Llenas
In this pop-up book of feelings (*Inside Out* for wee ones?), children learn to identify emotions.

Atlas of Adventures
Rachel Williams & Lucy Letherland
Kids go on adventures, solve puzzles, and play games as they take a sumptuously illustrated trip around the world.

The Safari Set
Madeleine Rogers
Full of brightly colored 3-D critters and fun animal facts, this gorgeously designed book is educational entertainment.

The Nonsense Show
Eric Carle
Carle taps into preschoolers' affinity for the ridiculous in this utterly charming introduction to surrealist art.

STYLING: KRIS JENSEN/MARK EDWARD INC.

PHOTOGRAPH BY **MICHAEL CHINI**

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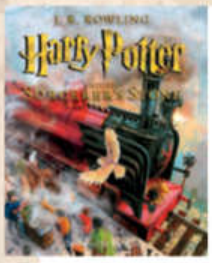
A Magical New **Harry Potter** Edition

J.K. Rowling's classic series is being adapted into a gorgeous illustrated collection by artist **Jim Kay**. He spoke with EW as the first volume, *Sorcerer's Stone*, hit stores Oct. 6. **By Isabella Biedenharn**



How did you land this incredible project?
My agent just rang up one day and said, "Are you sitting down? Harry Potter. Seven books. What do you think?" At first I wasn't sure because I'm a big fan of the films. But I thought, "Gosh, I can design everything: the costumes, the architecture, the people, the creatures." That's a dream commission.

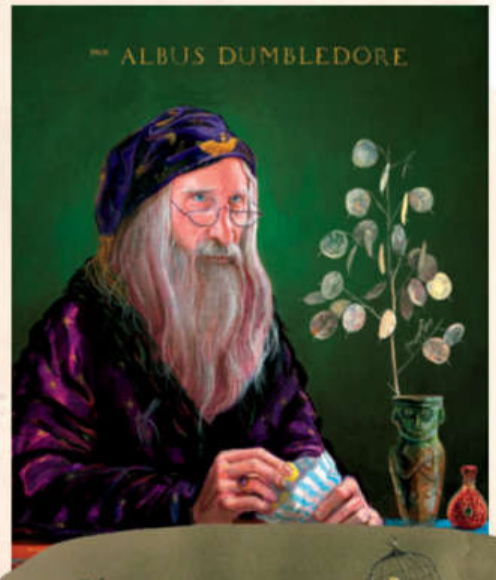
After you said yes, what was your first step?
[The publisher] Bloomsbury was very open-minded, so I started just by drawing and drawing. There were no demands, no "You've got to have this scene!" I envy illustrators with a lovely, consistent style, but I change styles like I change my pants. So there's oils in there, acrylics, watercolor, digital coloring. Things that weren't necessarily supposed to be in the book got in: the architectural studies, the insects, the leaves. There's an illustration of a cat in the front door of Hogwarts at night—that was a concept drawing that ended up in there.

There's *a lot* of art in the book, and with incredible detail.

QUIDDITCH PITCH "I thought it would be nice to have starlings on the quidditch hoops," says Kay. "Where I lived in Edinburgh, you call them 'murmurations of starlings,' when the birds form these beautiful swirling patterns." But this painting was never intended to be in the book. "I did it as a preparatory sketch for what was supposed to be the final illustration, but [Bloomsbury] liked the looseness of it."

EXCLUSIVE
FIRST LOOK

▼ **DUMBLEDORE** "What I like about early portrait painting is that you have objects in them that are representative of that person," Kay says. "So the dried plant there is honesty. There's also a little bottle of dragon's blood because he wrote a book on dragon's blood. And knitting because, of course, he likes to knit."



▲ **CHESSBOARD** This painting was particularly difficult, Kay says, because "you've got one chess piece in the foreground and others in the background, but you're trying to give dynamism and movement to the composition."

◀ **HARRY** "There are a lot of portraits in book 1," Kay says. "That's me saying, 'These are my characters; this is how I see them.'"

HARRY POTTER ILLUSTRATIONS: JIM KAY © 2014 BY BLOOMSBURY PUBLISHING PLC (5)

I would notice blank spaces and think, "Oh, I could fit an illustration in there." At the beginning we were saying, "Well, this is going to be about atmosphere, with hints of detail every now and again." And then I would sit and draw every shop in Diagon Alley. In the books there are lots of gaps between the shops in Diagon Alley, so I said, "Do you mind if I fill the gaps?" Very good of the author to let me fiddle about and add bits and pieces.

Have you met Jo Rowling?

No! She sent me a really nice letter. I'd love to meet her, but I thought, "Let's just see how book 1 goes." You don't want to be the person who kills the most successful children's-book franchise.

There's probably not much danger of that.

Well, that's good. It's a frightening thing, to feel so much responsibility. I want to do as much justice as I can.

You've got six more books ahead. What are you most excited about?

I'm really itching to get to *Azkaban*, the Shrieking Shack. But it's a few years off yet. I just have to keep it in check and go chronologically.

For inside scoop on the publishing biz, plus author interviews, tune in to **Off the Books** with EW's Tina Jordan Mondays at 6 p.m. on SiriusXM 105

At World's End

Escape the everyday with the arresting shots from this book by documentary photographer **Michael Martin**, who trekked to some of the most inhospitable parts of the globe to indulge his fascination with desert landscapes

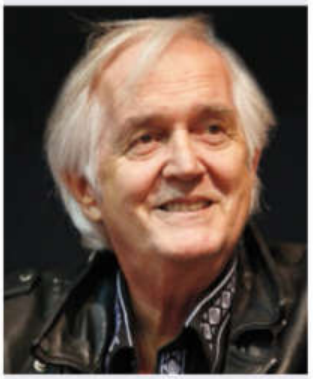
▲ Martin navigated the frozen Arctic on sleds and skis during the winter months, before the sea ice began to melt. His goal? Capturing enormous panes of ice like these, some of them jutting more than 80 feet in the air, which occur when floes crash violently into one another.

▲ In this photo—taken from a chartered Cessna as Martin hung out the door—the photographer captured Australia's Warburton River snaking across the salt floor of Lake Eyre.

▼ Despite nighttime temperatures that plunge below zero, this saltwater pool—located in Argentina at 13,125 feet—never freezes.

1948–2015

Henning Mankell



A LEADING LIGHT in Sweden's literary scene and the creator of one of the mystery genre's most memorable characters—prickly, hard-drinking detective Kurt Wallander—has passed away at 67. The cause was cancer.

Mankell's colorful life belied the maxim that those who can't do, write: He left school at 16 for Paris before joining the merchant marine and eventually landing in Mozambique, where he maintained a home for the past 30 years and served as the artistic director of the renowned Teatro Avenida.

A prolific playwright, outspoken political activist, and author of more than 40 books, many of them international best-sellers, he is survived by his fourth wife, Eva Bergman (daughter of filmmaker Ingmar), and a son, Jon. "There are things that happen when you get to 60," Mankell told EW in 2011. "You know that most important choices in your life are done, and you start to look back to see what you did with your life in relation to the dreams you had. For me that's not scary, because I really live my dreams." —*Leah Greenblatt*

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR COMBINED ISSUES IN JANUARY, MARCH, APRIL, MAY, JULY, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 135 W. 50TH ST., NEW YORK, NY 10020. ELLIE DUQUE, PUBLISHER; JEFF BAIRSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST 888381621RT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 62120, TAMPA, FL 33662-2120, CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2015 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ♦♦♦♦♦♦♦

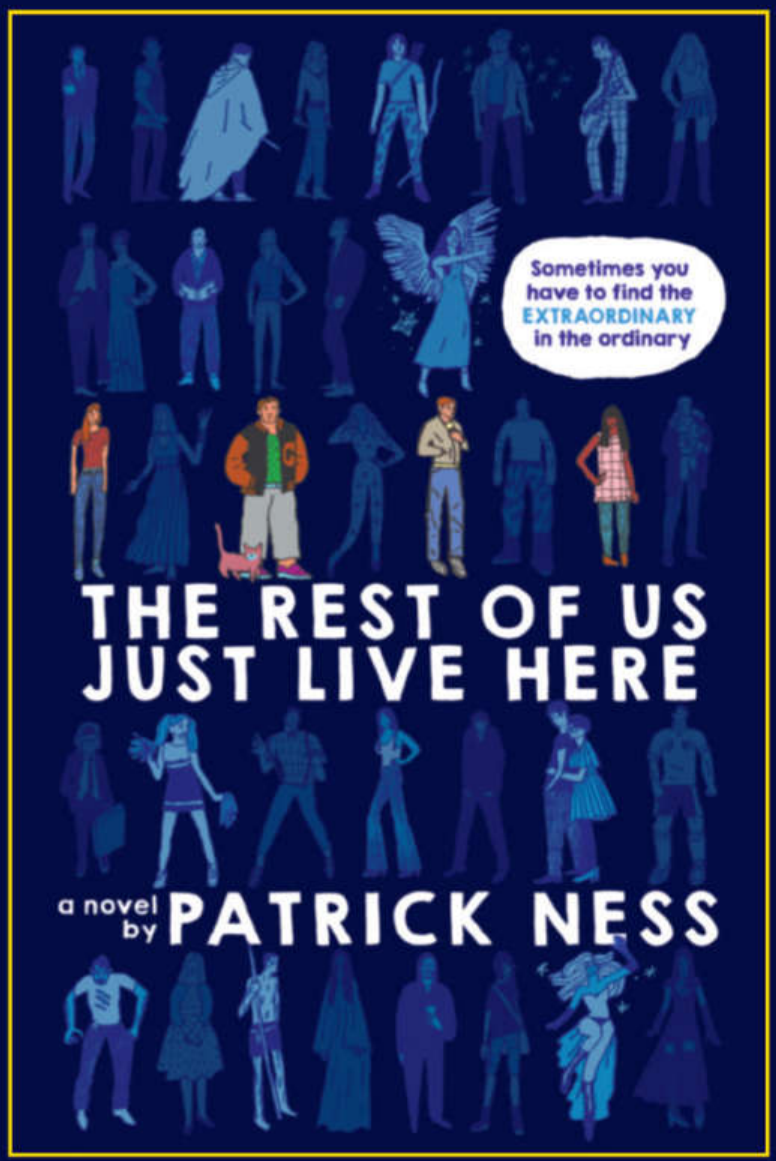
EXTREME EARTH: MICHAEL MARTIN (4); MANKELL: FRANCOIS GUILLOT/AFP/GETTY IMAGES

FROM THE AWARD-WINNING AUTHOR OF

A MONSTER CALLS

PATRICK NESS

COMES A WHOLLY ORIGINAL NOVEL THAT REMINDS US THAT THERE ARE MANY DIFFERENT TYPES OF REMARKABLE.



About four high school friends who are extraordinary in their own way, and a band of indie kids who are dealing with this week s end-of-the-world scenario.

"*The Rest of Us Just Live Here* is the antidote to all things formulaic: it's meta, playful, wise, and true—and clever-as-hell."

—EMILY M. DANFORTH, AUTHOR OF *THE MISEDUCATION OF CAMERON POST*

"An absolute marvel of imagination, invention, and heart. I truly couldn't put it down—proof, once again, that Ness never disappoints."

—MICHAEL CART, AUTHOR OF *MY FATHER S SCAR*

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Epic Reads

The Bullseye

President Trump on Mount Rushmore?! Hey, Melania *was* a great Commander-in-Chief.

It's been eight years since Shia LaBeouf broke off and formed his own independent country, so why are we *still* talking about Shiberia!?

Sarah Jessica Parker talks *Sex and the City 3*: "There's still one more story to tell."

Production has finally resumed on *Indiana Jones and the Confusing Hologram* after Harrison Ford sprained his pinkie.

White and gold, or blue and black?!?!

We'd watch NBC's *Hamilton Live!* but still can't get a ticket.

It's another baby boy for Prince George and his beautiful May-December wife, Princess Emma Watson.

All eyes are on Richard Linklater and Patricia Arquette at the premiere of their incredible 25-year collaboration, *Menopause*.

Bert-and-Ernie wedding episode scores record *Sesame* ratings. (But will it beat last season's *Mysteries of Laura/Walking Dead* crossover?)

Still the best.

Carly Rae Jepsen is officially an EGOT (finally joining fellow legends James Van Der Beek and Kelly Rowland).

Remember that selfie you took in 2015? Greg Berlanti is adapting it into an hour-long dramedy!

North West marries Silas Timberlake in a gown by Apple Martin. Plus, find out why Knox Jolie-Pitt wasn't invited!

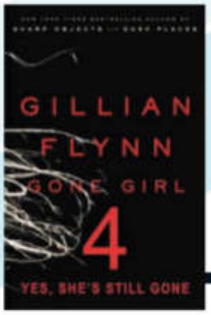
Happy 105th birthday, Maggie Smith!

Most Likely to Clooney

WHERE IS THE NEW ADELE ALBUM?

Grey's Anatomy renewed for—sigh—a 38th season. Everyone knows it should have ended the year they made Meredith a zombie.

Ugh, why are there no good roles for women over 40?



EW's got an exclusive look at the cover of your new beach read, *Gone Girl 4: Yes, She's Still Gone*.

Apple just announced the iPhone 29C, and the battery life is already down to 3 percent.

LABEOUF: NOAM GALAI/WIREIMAGE.COM; ALLISON WILLIAMS: JENNY ANDERSON/GETTY IMAGES; *HAMILTON*: JOAN MARCUS; MERYL STREEP: ADELE: JASON MERRITT/GETTY IMAGES (2); WATSON: FREDERICK M. BROWN/GETTY IMAGES; JEPSEN: CINDY ORD/GETTY IMAGES; TONY: JIM SPELLMAN/WIREIMAGE.COM; OSCAR: ALBERT WATSON/OSCAR (R) STATUETTE® AMPAS (R); WEST: JAMES DEVANEY/GC IMAGES; BRIDE: INDIA JACKSON/GETTY IMAGES; ZAC EFRON: MICHAEL TRAN/FILMMAGIC.COM; SMITH: DAVE M. BENETT/WIREIMAGE.COM; CAKE: LAUREN BURKE/GETTY IMAGES; *GREY'S ANATOMY*: BOB D'AMICO/ABC; BERLANTI: ALBERT L. ORTEGA/GETTY IMAGES; SELFIE STICK: GETTY IMAGES/ISTOCKPHOTO; BERT AND ERNIE: PETER BISCHOFF/GETTY IMAGES; ARQUETTE: JEFF KRAVITZ/FILMMAGIC.COM; LINKLATER: DAN MACMEDAN/WIREIMAGE.COM; FORD: KAMINSKI/SPLASH NEWS; *INDIANA JONES* HAT: LUCASFILM; DONALD AND MELANIA TRUMP: CAPEHART/GETTY IMAGES; MOUNT RUSHMORE: DANITA DELIMONT/GETTY IMAGES

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